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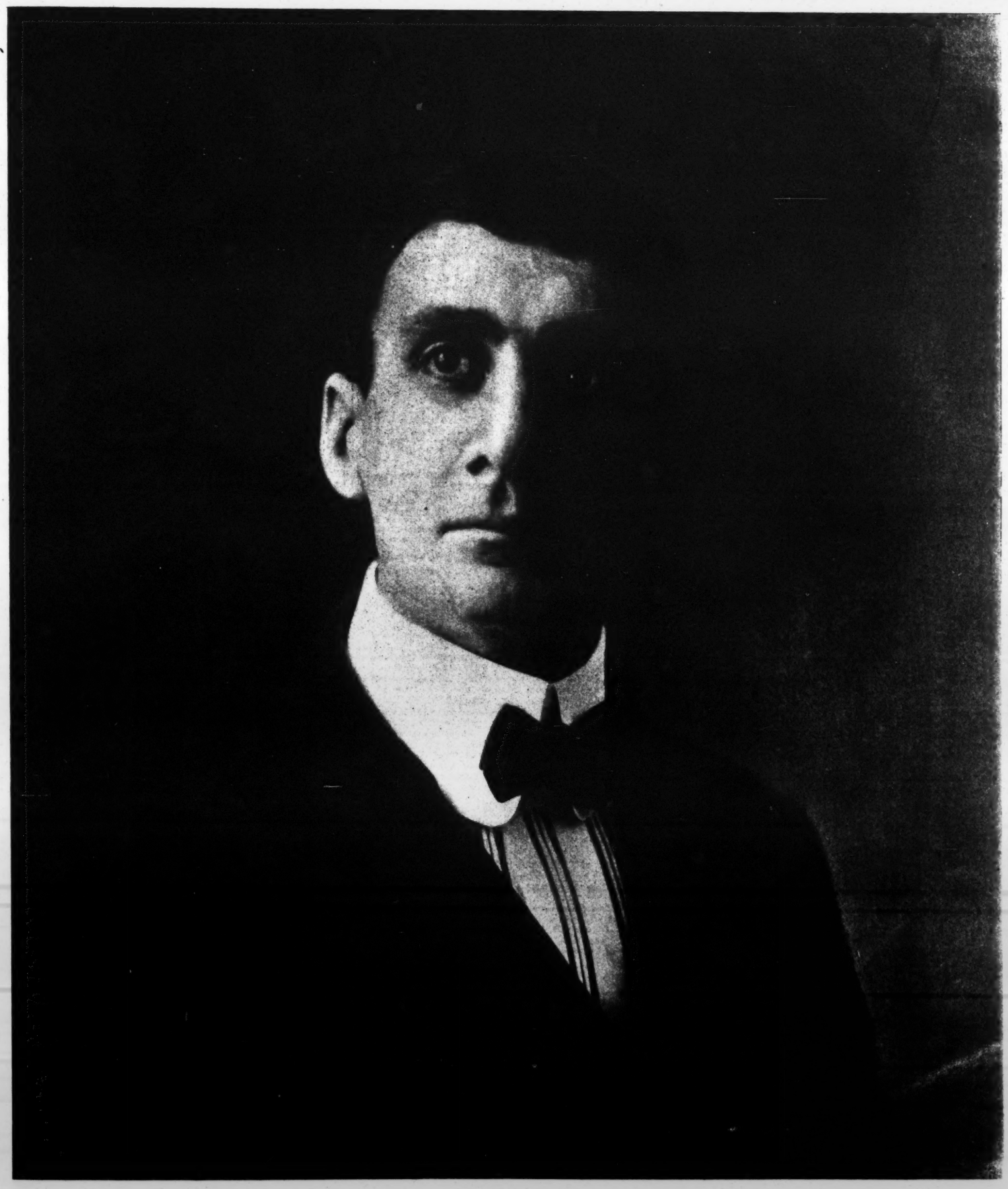

LEWIS McCORD

THE TRUTH ABOUT THE TRUST.

Mrs. Fiske's Struggle with the Theatrical Combination Described in "Success" for April—An Illuminating Analysis of Conditions Developed by Commercialism in the American Theatre.

By Permission of "Success."

INTERVIEW BY MARGUERITE BROOKS.

We are so accustomed to monopolies or "Trusts,"—a "cornering" of every product or material out of which a greedy few can make millions at the expense of the many—that we have come to accept the "Trust" apathetically as a controlling factor of our industrial and economic life. But when the "Trust" invades the realm of art, and stretches forth its avaricious hands to "corner" the theatre, to drag dramatic art down from its high plane as a molder of public ethics, an instrument for the cultivation of the moral, spiritual, and æsthetic nature of a nation, and degrades it to the level of a mere vulgar, money making machine, it is time for the American people to wake up and call, "Hands off!"

Desiring to place before its readers a full and authoritative account of the Theatrical Syndicate and its probable influence on our national stage, a special representative of *Success Magazine* called on Mrs. Fiske, who, for the first time since the battle between the "Trust" and the independent actors and managers began, consented to express her views on the subject for publication.

Those who go nightly to see and hear this great actress, who is upholding its best traditions and adding new lustre to the American stage, do not, perhaps, realize what a heroic struggle she is making for its freedom and the ennoblement of dramatic art. The thousands of theatregoers all over the country who are arbitrarily deprived of this privilege enjoyed by New Yorkers do not, perhaps, realize that they are being treated as refractory children, or as adults without sufficient intelligence to determine for themselves what actors or plays they shall see. Mrs. Fiske's lucid and comprehensive replies to the questions put to her throw a flood of light on these points.

She Was Prevented from Playing in Nearly All the Large Cities of the Country.

"*Success* is anxious to enlighten the public as to the effect of the Theatrical Syndicate or Trust on dramatic art and on you and other independent actors, from a business as well as an artistic standpoint, and would like to have your views on the subject, Mrs. Fiske. The Trust does not affect your appearance in New York, does it?"

"No, for I am appearing in the Manhattan Theatre, which is controlled and managed by my husband, Harrison Grey Fiske. But the Trust has excluded me from nearly all the larger cities of the country. If a wise foresight, added to large preparatory expenditure, had not been exercised, I should now be a Trust victim, so far as New York is concerned, probably, and should have been compelled either to submit to the monopoly's exactions or to retire from the stage, or forced to practice my profession abroad."

"What is this Trust that seems to be so powerfully constituted?"

"It is made up of six business men who originally composed and still compose three distinct firms of theatrical managers, but who combined, some eight years ago, with the purpose of getting control of all the first-class theatres in the United States and Canada that they might make money out of them and dictate to the dramatic profession in all things."

"How could these men do this without opposition from the leading actors?"

"The Syndicate had practically been formed and had obtained control of many of the theatres before those more legitimately concerned in the theatre had any knowledge of the scope of the scheme. They made contracts for long terms with the local owners or managers of theatres, no doubt representing to them that this was a good business policy, and, having secured this advantage, they were in a position to dictate to the actors."

If Mr. Mansfield Had Remained Firm, the Trust Would Have Been Destroyed.

"But was not this very unusual?—in fact, a reversal of the natural controlling power as to the stage?"

"Yes; for, in the theatre, as in all other professions in which art must figure chiefly, the artist by right must control. In the records of the stage we only occasionally find matters of moment about the business men who were employed in the business branch of the profession."

"Did none of the artists of the stage here seek to operate independently of this Trust? Did no one oppose it?"

"Yes; there was, in the beginning, an attempt at opposition, but it was so insincere that it was futile. If the actors who at first combined had maintained their position the Trust's scheme would have fallen like a house of cards."

"Was not Richard Mansfield one of the actors who bitterly opposed the Trust at that time?"

"Yes. If Mr. Mansfield had stood by his guns the Trust would have failed. That actor's steadfastness would have given heart to and maintained adhesion in the opposition. His quick desertion almost at once ended the opposition as a body."

"What caused Mr. Mansfield's change of mind?"

"I do not know. It is said that he notified the waiting fellow actors who had joined him to fight, and who had gathered in his private business office to fully organize an opposition, that the Trust had 'come to his terms.' That was, I believe, the only explanation given by Mr. Mansfield to his comrades in the fight. We had not supposed that it was a question of individual terms. We had understood that the independents were to oppose the monopoly on general principles as an evil in the theatre."

"You say Mr. Mansfield bitterly assailed the Trust. What was, in essence, the opinion he expressed about it?"

"One of Mr. Mansfield's published opinions at the time was this: 'Art must be free. I consider the Trust or Syndicate a standing menace to art. Its existence is an outrage, and unbearable.'"

"Did not several actors make speeches from the stage in denunciation of the new combination?"

"I believe that in the beginning several actors attempted to address the public with regard to the Trust from the stage. It is said that the Trust ordered the descent of the asbestos curtain and drowned the voices of the protesting actors."

"Did other prominent actors denounce or publicly oppose the Trust?"

"Yes. Joseph Jefferson declared it to be inimical to the dramatic profession; others expressed the same view, and James A. Herne, whose words were prophetic, said: 'Its effect will be to degrade the art of acting, to lower the standard of the drama, and to nullify the influence of the theatre.'"

"But Mr. Jefferson and Mr. Mansfield seem to be the same artists as before. The Trust has not dictated to them as to their plays, has it?"

"No. Mr. Jefferson, who has but recently retired, acted for short periods each year, and he, no doubt, felt himself too old to engage in a controversy with the combination he believed to be inimical to his profession. His theory did not count so long as he acquiesced in the Trust to the extent of permitting it to 'book' his engagements. The Trust was probably willing to yield to him in anything he might desire for the prestige his association with it gave the combination. In the same way, no doubt, it has been willing to concede everything within reason to Mr. Mansfield for the privilege of pointing to him as a 'star' under its direction."

"But of course these cases of very prominent actors who have submitted to the Trust—"

"Or, rather, to whom the Trust has submitted, for the prestige they carry—"

"Yes, admitting that—these actors, you must feel then, have done great harm to their profession by yielding?"

"Very great harm. The support given the Trust by prominent actors enables it to dictate wholly to the lesser actors, and to stifle modest individual enterprise. Mr. Mansfield probably referred to this aspect of its workings when he said that any actor who associated himself with the Trust dealt a blow not only to dramatic art but also to all his fellow actors—or words to that effect. It was inevitable that the Trust would use the support of the strong 'stars,' when necessary, to crush the weaker."

All the Work Done by Foreign Dramatists Is Controlled by a Very Few Men.

"Does the Trust prepare the plays and the companies that are to fill its theatres?"

"The Trust has little or no knowledge of the stage. One or two of its members practically control the work of foreign dramatists, producing their plays after they have been tried in the other countries. Having this control, they make it difficult for an independent artist or manager to get material from abroad. The independent manager is obliged to depend upon the American dramatists, and that is a good thing. Certain members or firms of the Trust produce flashy and superficial entertainments, but they have little to do with serious work, in which the theatre has always found its greatest fame."

"But there seem to be many managers that do not belong directly to the Trust producing plays or entertainments."

"Yes, but their number is steadily decreasing, and they too often find it very discouraging to yield up part of their legitimate revenues to the Trust for the privilege of playing in its theatres, while, at the same time, frequently the Trust 'books' its own enterprises in opposition to them."

"This would seem to be an unprecedented practice in business."

"It is. The Trust enjoys unfair advantages over other managers who are not of it, yet who must submit to it. In fact, it is like one of two parties, for instance, playing a game of cards, with the power of keeping its own cards secret while it can safely peruse the 'hands' of the business men who theoretically are its competitors, yet who are absolutely in its power: for it can make the routes of these outside managers as it pleases, with an eye to the better opportunities of its own companies, which naturally secure the cream of patronage by calculation of desirable 'dates.' As an instance of this it may be said that its booking members seized all the time at the best theatre in St. Louis during the entire period of the late exposition there for its own enterprises."

"With its system, then, it must be able to know everything from which its own advantage may be subserved about its competitors in business, and at the same time be able to keep its own affairs secret."

"It is. It has that advantage; for, while it can keep secret the incomes and earnings of its own enterprises it knows from day to day, from one end of the country to the other, the exact receipts and profits of its 'competitors.' 'We have only to turn over our books,' a member of the Trust once remarked, 'in order to learn the nightly receipts of any company in the country.'"

"It sometimes happens, does it not, that the better and more artistic of what are known generally as 'attractions' draw less money than others that are by no means artistic or a credit to the theatre?"

"Yes, and this brings up the general question of the Trust's idea as to what should be encouraged and what discouraged, from its commercial viewpoint. When I returned to the stage some eight years ago the general public had forgotten me. I had not acted since I was a young girl. It was then difficult to secure plays—I mean for one not within the circle of dominant management—and my first season after my resumption of work was not profitable. I believe that it was during the next season that the Trust took definite shape. At that time my fortunes had turned and I was playing a very profitable engagement in New York city. When we decided to work independently of the Trust certain members of that organization took the trouble to search the records of the theatres throughout the country in which I had appeared during the first season of my return to the stage. I have already said that this season was pecuniarily unprofitable. Certain members of the Trust felt that the publication of these receipts would injure me. Therefore they had them published. The matter was of no consequence to me, for, as I have already said, my fortune had then turned. I merely mention the episode in order to show to what scurvy tricks the Trust would resort."

"In the matter of plays—you have continued to develop native playwrights, have you not?"

"For the most part, yes, and in that way the Trust has done me a good turn. If the foreign market had been open to me I should probably not have had the pleasure or introducing the works of several native playwrights. The dramatization of Tess of the D'Urbervilles was made by Lorimer Stoddard, son of the late poet, Richard Henry Stoddard; the dramatization of Vanity Fair was made by Langdon Mitchell, son of the distinguished Dr. S. Weir Mitchell. Little Italy, which has been described by a noted American critic as 'the most perfect American play,' was written by an American, Horace B. Fry. Other plays, more or less successful, have been written for us by Americans. C. M. S. McClellan, an American, is the author of Leah Kleschna. We are to produce a play by another American Rupert Hughes."

"Was not this last play, Leah Kleschna, refused by Trust managers?"

"I believe it was. They, being naturally mere business men, essentially take few chances with new material. They do not profess judgment as to serious drama."

"It is remembered, Mrs. Fiske, that formerly you made tours of the country. Are you still able to make tours?"

"Only in a very limited way."

"How was it, then, that you were able to make a tour last season?"

"Up to last season the Trust controlled only first-class theatres throughout the country. The second-class theatres were open to me and to other independent attractions. We would play in these second-class theatres, raising the rates to the scale of prices charged in the first-class theatres, and drawing the same audiences that frequent the latter."

"Are these second-class theatres no longer open to you?"

"No; they have been absorbed by the Trust. A new combination has given it absolute control of the second-class theatres as well as of those of the first-class. It was the only way in which it could prevent the tours of an independent actor. The second-class theatres were controlled by a smaller Syndicate, with which the greater Syndicate has now formed a combination."

"There are throughout the country numbers of theatres devoted to stock companies. Would not these be open occasionally to independent attractions?"

"I dare say not for indirectly the Trust controls them, too. I mean to say that the stock companies depend upon the Trust for their supply of plays. Should these stock theatres open their doors to independent attractions it is probable that their supply of plays would be cut off."

The Greatest Foreign Genius Could Not Appear Here Unless the Trust Permitted.

"Are there many cities where you and the Manhattan company cannot appear?"

"Nearly all the cities are closed to us."

"Cannot noted foreign actors come here independently of the Trust?"

"Not one of them. Not Sir Henry Irving, or Eleanora Duse, or Salvini, or Coquelin could visit this country professionally without the sanction of the Trust and submission to it. In fact, the greatest genius in the world, in the theatre, could not come here properly if the booking agents of the Trust should object for any reason."

"This is something the public ought to be greatly interested in. In does not seem possible that such conditions could exist, elsewhere—for example, in Europe."

"They could not. It is only in free and independent America—the land of liberty—that such a condition is possible. Do you suppose that any Syndicate or Trust of any kind could set itself up to dictate to the artists of the theatre of any great city abroad?"

"It would be absurd, wouldn't it?"

"It would not be tolerated. If in England an attempt were made to subjugate the theatre, the thousand and one letter writers who bombard the newspapers of England on every topic of general interest would raise such a feeling that Parliament would be convened to pass a measure or institute an inquiry that would very quickly restore the equilibrium of the theatre. The public abroad, in every country that encourages and sustains the arts, would forbid any kindred attempt to embarrass the theatre in any such way."

"How is the public here to understand these things? Is there no remedy in this country?"

"Certainly. The people have the release of the theatre easily in their power, if they wish to exercise the power. The inhabitants of many of the prominent cities of the country, finding that certain players and companies and plays are debarred from their theatres, should find a way to rebuke the managers. A comparatively new star has dawned in the theatrical firmament this season. This young actor has made a profound impression. I refer to David Warfield. He is one in whom the entire theatregoing public should feel the keenest interest. Yet it is doubtful if Mr. Warfield will be permitted to appear before the public of more than half a dozen cities in this country. Nor will any of Mr. Belasco's attractions be given an opportunity to appear in many of our great cities. Is that honorable treatment of thousands of theatregoers? Let us hope the people themselves will ponder the matter and refuse to be dictated to. It is their right to demand whatever attractions they desire to see."

There is Nothing in This Commercial System to Develop an Actor's Ability.

"Aside from what you have said, do you think that actors can be developed under the Trust system?"

"It is impossible that they should be developed under that system. If it continues there will be, before long, an absolute dearth of ordinarily good actors, for there is nothing whatever in the Trust system that permits of the development of an actor. In most cases, when the Trust members produce plays of any kind, they select actors of certain types for certain type parts, and forever afterward these actors, through narrow vision, are seen only in such parts as they were originally selected for. Naturally, you can see, it will not take long to exhaust possibilities in this direction and to abolish everything that resembles versatility."

"Is the idea to utilize present material without regard to the future?"

"Exactly. Therefore, it would be almost impossible, under the Trust system, for a Cushman, a Booth or an Anderson to develop, even though young players might possess equal greatness in embryo. The genius who comes to stay requires years of development. He never succeeds at once. That is to say, the annals of the theatre reveal the fact that the great actors do not 'make money' immediately. The Trust demands that a star *shall* 'make money' immediately. I have been told that the Trust would refuse to book an attraction that was not fairly sure of playing to a certain amount of money. It has no time to bother about development."

The Trust Demands that All Its Actors and Plays Shall Be Money-Makers.

"What about Mr. Mansfield?"

"He, fortunately, developed as an actor long before the Trust came into existence. Like all other artists worthy of the name, he labored many years before he attained the position he now holds. If the Trust had been in existence during the years of his struggle, he would probably have been wiped out. As I say, it has no time to bother about development. One of its more prominent members, in an interview, remarked that what the public wants is 'something new—fresh faces and fresh personalities—in the theatre continually.' That is the Trust's keynote—sensational newness, with superficiality. Now, how could Booth, or Mary Anderson, or, earlier, Edwin Forrest and Charlotte Cushman, have been developed under such a régime? The Trust, in all its requirements, is most strict in the requirement that what it calls 'the show'—meaning by that the actor or the play—shall from the first be a money-maker. Now, no great actor—no genius of the theatre—has ever been a money-maker until he has served the bitter apprenticeship made necessary in development. Young genius and the garret are synonymous terms in fact as well as in fiction. Talent and hardship, deprivation and lack of means, go hand in hand for years before recognition. This is so not only with the actor's art, but also with all other art. The other day I took up a fugitive volume of an old English magazine—a periodical fifty or more years old—and saw in it poems by Robert Browning and others who, later, won fame—poems not included in standard sets of their works, but poems, nevertheless, that represent a stage of their development. More significant even than these poems, I found in the same magazine an article on French agriculture—the industry of the French peasant—illustrated by the drawings of—whom do you think?"

"Some artist since grown famous probably."

"Yes. Drawings by Millet, one or two of which have since been elaborated into paintings among the most famous in the world."

"Are not sudden successes sometimes made by 'stars'?"

"Very often, but that sort of success amounts to very little. It is usually the result of some especial fitness in part or play, and is of no particular value to the theatre, and that is the only sort of success that the Trust cares for."

"What about Edwin Booth?"

"For many years Edwin Booth struggled through this country feeling his artistic way. He was not a money-maker, and if the Trust had been in existence he would have been smothered by its methods. He played for years in a variety of parts before he was recognized and received as an actor who could command fortune as well as applause. It was so with Mary Anderson, and earlier with Forrest and Cushman and others of the players whose work has embellished American dramatic history. It must be so with all who win a place worth having. It will always be so. Henry Irving played a thousand parts, I believe, before his genius struck fire in London. Not one of these great players could possibly have developed and achieved fame under a system that demands money from the start and that holds the theatre of this country in its grasp. Well may we thank God that there was no Theatrical Trust in their days! Had there been it is doubtful if their names would have been known to the theatre."

"And this idea of the Trust, that the public always demands new faces, is not that false?"

"Entirely false. The public's affection for its elder actors—particularly for its greater actors who are old—shows that it is false. Great actors, like other artists, are not for a season or a day. They develop under the jealous and affectionate eyes of the public, which applauds each new phase of growth and each new detail of development, and which, from year to year, looks for them to fly to greater heights, dreading the coming day when their art can no longer be enjoyed and their personalities shall disappear."

"You say the public has it in its power to liberate the theatre?"

"In a great many of the Western cities theatregoers subscribe to the first-night performances throughout the entire theatrical season. Before doing so, let us hope that some day they will demand that the doors of their theatres shall be opened to those independent actors whose performances they desire to see. These subscribers have every right to demand that they shall see these actors and their performances. Let us hope that some day they will awake to their power and plain duty. Unless they assert their rights these supporters of the theatres in the various cities will be deprived of seeing the most conspicuously successful plays of the present season. The American people can free the theatre here if they will."

GOSSIP.

The Nevius-Tanner company closes a very successful season of thirty-nine weeks at Mattoon, Ill., March 25.

Mr. and Mrs. Leslie King (Helen Trech) have closed a successful season with Hampton and Hopkins, and will spend part of the Summer at their home in Little Rock, Ark.

Mart E. Heisey and Frank Dayton, of Nellie McHenry's M'liss company, were elected members of the Actors' Fund last week.

Walton Pyre, recently of the Ada Rehan company, will make a Spring tour in A Fool and His Money. The company was recently transported to Chicago for rehearsals. Those engaged are: E. W. Morrison, Allen Davenport, J. B. Glick, Robert Siddle, William Carpenter, Chester Chenoweth, Harry Reeves, Eugene Stockdale, Vellma Berrell, Caroline Poirier, Sarah Sumner, Marie Burns, Nellie Grant, Ethel Howard, and Edith Sommers.

Charles Mackay, of the William Farnum company, is not dead, as reported. He was very ill with typhoid fever at the Hotel Touraine in Buffalo, but has recovered sufficiently to rejoin the company. A death notice in Cleveland papers was a blow to his many friends.

Caroline Hull's company for her forthcoming Spring tour in Vivian's Papas is complete. It includes Thomas Burns, James Bevins, William Roselle, Jr., Frank Neff, Carlotta, John J. Mahoney, Edith Warner, and Dorothy Stuart. The final rehearsals will take place under the direction of Leo Ditrichstein, the author of the comedy.

N. C. Goodwin has sold his English place, as the task of entertaining was too hard for Mrs. Goodwin, who needs rest during her vacations. In the Autumn he will appear in Jacob's Beauty and the Barge, and will devote himself to comedies hereafter.

Janet T. Priest was entertained by the girls of Omicron Chapter of the Delta Delta Delta, at their chapter house at Syracuse University, while The Maid and the Mummy was playing in Syracuse.

A benefit for old St. Patrick's Church in Mott Street will be given in Terrace Garden April 25. The first sale of seats brought $500.

The Frank Daniels Opera company will produce Sergeant Brue at the Savoy Theatre, Atlantic City, on Friday and Saturday. The organization will then go to the Chestnut Street Theatre, Philadelphia, and, later, come to the Knickerbocker Theatre, New York. In addition to Mr. Daniels in the title-role and Blanche Ring, specially engaged for the part of Lady Bickenhall, the principals, now rehearsing under the direction of Herbert Gresham, include Sallie Fisher, Anna Fitzhugh, Clara Belle Jerome, Ida Gabrielle, Alfred Hickman, Walter Percival, Gilbert Clayton, Fred Thorne, Laurance Wheat, David Bennett, and James Reany.

Albertine Bensen, who retired from the cast of The Wizard of Oz a few weeks ago in order to give her time and attention solely to musical studies, will return to the stage next season and has been offered a prominent part in one of the Hamlin, Mitchell and Fields attractions.

Maxine Elliott will sail for London on the *Celtic* April 7, and will be accompanied by Charles Cherry, R. C. Herz, Fanny Addison Pitt, Nellie Thorne, James Carew, Georgie Lawrence, Francklyn Hurleigh, Susanne Perry, Frederic Wallace, and Donald Gallaher. She will appear at the Lyric Theatre in Her Own Way. After her London season she will rest a few weeks in England and next September will appear here in a new play by Clyde Fitch entitled My Girl Joe.

The Bernhardt-Campbell engagement in Pelleas and Melisande will be limited to six performances, three in London and three in Paris, all in French. Madame Bernhardt will assume the male role of Pelleas and Mrs. Campbell the female role of Melisande.

Frank Keenan and his players will be seen in a new one-act play, entitled Don Pietro Caruso, by Robert Bracco, at the Berkeley Lyceum Theatre, April 3.

Eleanor Browning has retired from Fantana at the Lyric Theatre, and her role has been taken by Lillian English.

The People's Institute made arrangements with William A. Brady for 600 seats in the New York Theatre for Friday's performance of The Shepherd King. Public school children and others who received cards had the privilege of purchasing these seats at half price. Charles Sprague Smith will endeavor to make similar arrangements with other managers and establish a "People's Institute Night" in several of the Broadway playhouses.

George A. Manchester will manage and direct the tour of Peter Baker in The Legend of the Catskills next season, opening Aug. 26.

Fred Mackintosh, a grandson of Sir Donald Mackintosh, will manage the third annual tour of Pierce Kingsley's play, Deserted at the Altar, next season, opening Aug. 26.

Charles Hawtrey in A Message from Mars will come to the Grand Opera House, New York, April 17.

Chauncey Olcott will not act during Holy Week, but is to spend that time in travel to Denver, where, on April 23, he begins an extended tour of the Far West and Pacific Coast, ending his season June 17 in Duluth. Next Winter he will play an engagement in New York at the American Theatre, appearing in a new romantic Irish drama.

Thomas Jefferson makes his debut in Boston as Rip Van Winkle Easter Monday, April 26. Ex-President Cleveland and Joseph Jefferson have arranged to attend the performance.

Charles A. Mason, a German comedian, makes his debut in New York as a star in May, appearing in a new musical comedy called Fritz and Snitz.

William N. Smith closes the season with Over Niagara Falls (C) company April 1, at Lincoln Neb.

Ellis Jeffreys has adopted a plan for raising money in behalf of the Actors' Fund. Since her debut here in The Prince Consort requests have been numerous for her autograph. In response she returned a card reading: "Miss Ellis Jeffreys will have much pleasure in forwarding you her autograph if in return you will spare her a small contribution toward her collection for the Actors' Fund."

The Queen of Chinatown, which played a week's engagement at the American Theatre this city, closed March 18 in Philadelphia.

IN OTHER CITIES.

SAN FRANCISCO.

The Savage co. in grand opera in English at the Columbia March 13-20 is very unfortunate, coming as it does directly after the seven weeks of Italian opera at the Tivoli and with the Conried co. about to follow. The business has been very bad, which is to be regretted, as they are doing excellent work. Tosca 13 was given to a fair house, and is to be repeated on 16. Winfred Goff as Scarpia, Miss Rennyson as Floria Tosca, and Joseph Sheehan as Mario have done the best work of the season. Lohengrin was sung on Tuesday. Cavalleria and Pagliacci were sung on Wednesday night and Saturday matinee, Carmen, with Miss Ivell, on Saturday night, and the final performance on Sunday night, will be La Boheme. Next week The Virginian, with Dustin Farnum in the title-role.

At the Central 13-20 Faust was given with Hershall Mayall as Mephisto. Mr. Mayall played this role some months ago and was eminently successful, but it is the general opinion that this year's portrayal was even better. Miss Crosby was a charming Marguerite. Henry Shumer was seen in the role of Faust, and his work was commendable. Julia Blanc was Martha. In the Brocken Scene, it is reported that the entire stage was lined with asbestos, so as to make it possible to give the scene with big effect. Next week Hearts Adrift.

Alice of Old Vincennes is the bill at the Alcazar 13-20, and is meeting with unusual success. Miss Lawrence was happily cast as Alice. John Craig as the impetuous lover won the sympathy of the audience. John Sainpolis, the new heavy man, appeared as the villainous British colonel, and showed much talent. John Davies played the role of the old French missionary. Mary Young and Miss Woodson appeared to advantage as the two young French girls. All the other favorites were in the cast. Next week Sag Harbor.

The Grand Opera House has Kolb and Dill in their second week of I O U 13-20. The second week's business was much bigger than the first and the cast has been enlarged. Edith Mason and Thomas Persse have both been engaged for the rest of the season. Kolb and Dill are as popular as ever and their parodies are screamingly funny. Next week The Beauty Shop.

The Tivoli has had another success 12-19 in The Burgomaster, which also introduced three new people. Grace Palotta, a clever actress from the London Gaiety Theatre; J. A. Wallerstedt, a good baritone with a big Eastern reputation, and Mindell Kingston, a sprightly dancer and soubrette who has just returned from the Antipodes after a successful season in vaudeville. All the old favorites are in the cast and Ferris Hartman made his reappearance after two years. The chorus did good work and the costumes and stage setting were attractive. Next week second week of The Burgomaster.

By far the most dainty play of the season is Monsieur Beaucaire at the California 12-19. Creston Clarke, who appears as Beaucaire, is an actor of ability, and too much cannot be said in favor of his portrayal of the role. Frank Macdonald and Harry Forbes are well cast as the Duke and the Marquis. Ahnes Ardeck as Lady Mary Carlisle is well suited. The presentation is an elaborate one, beautifully staged and costumed. Next week Margaret Anglin and Frank Worthing in The Marriage of Kitty.

The Majestic Theatre 13-20 is having a revival of Old Heidelberg. Landers Stevens is seen in the role of Karl Heinrich, and is repeating his success of two weeks ago. Jane Kelton is a charming Kathie, and George Woodward is receiving great praise for his Dr. Juttner. Harry Mestayer is the leader of the singing students, who sing capitally. Elmer Booth and Francis Slossen as Ruder the innkeeper, and Frau Ruder make personal hits. On St. Patrick's Day the Majestic Theatre co. was seen in a matinee performance of Shamus O'Brien, playing to a packed house. Next week Juanita of San Juan, a story of California by Richard Tully.

Eugene D'Albert, the eminent Beethoven pianist, gave three concerts at the Alhambra Theatre 14, 16, and 18, which were much enjoyed. Fritz Kreisler, the violinist, will come next week.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Tenderfoot was seen at the Davidson March 16-18 by fair sized audiences, and the performance even excelled the former presentation here. Richard Carle appeared in his original part and caused much amusement. The support included William Rock, Helena Frederic, and Minerva Courtney. Thomas W. Ross offered one performance of Checkers at the Davidson 19 before a large and appreciative audience. The support was excellent and included David Braham, Jr., Katherine Mulkins, Charles Willard, Joseph Wilkes, Wallace Worsley, and Harriet Worthington. The production was fully up to its original standard. Mrs. Patrick Campbell drew a large house 20 in The Sorceress. The actress received a cordial welcome, and won the admiration and sympathy of her auditors by her artistic portrayal. Frederick Perry offered a well conceived interpretation of the Cardinal. Guy Standing made a handsome and effective Don Enriquez. Alice Butler and Alice Neal contributed clever bits. Others in the co. were George Riddell, Laurence Eddinger, Herbert Standing, H. Ogden Crane, Orme Caldara, Mildred Beverly, Martha Waldron, and Fanny Marinoff. The stage settings were magnificent, as also were the costumes, and the stage management was surpassingly fine. Everyman 23-25. Parsifal 27-1. Mother Goose 9-15.

A satisfactory production of Zaza was given by the Thanhouser co. at the Academy March 20 before a good house. Edith Evelyn in the title-role added another excellent portraiture to her long list. James Durkin played Dufresne with his customary skill and sincerity, and Irving Brooks scored a pronounced hit as Zaza's music hall partner. Admirable portrayals were also offered by Kate Woods Fiske, Joseph Sullivan, Albert Brown, and Lee Baker. The piece was well mounted and elicited plenteous applause. A Gentleman of France 27-2.

A Trip to Africa was the bill at the Alhambra March 19-25, opening to a crowded house. The performance was one of the most interesting and successful of the season and the audience thoroughly enjoyed it. John Larkins heads the big co. of colored entertainers, among whom are several unusually clever performers. The music was pretty and original; a strong chorus sang well and executed a number of marches and dances skillfully. A Burglar's Sweetheart 26-1.

The Fatal Wedding returned again to the Bijou March 19 and opened to a big house. The Choir Celestial is still a prominent feature and the scenic effects were adequate. Terry McGovern in For Fame and Fortune 26-1.

Hoffnung auf Segen was presented at the Pabst March 19 by the Wachsner Stock co., the occasion being also a benefit to Theodore Burgarth. The drama was splendidly enacted before a large and appreciative audience. Das Gelobte Land and Kleptomania, a double bill, will be offered 22. Lyman H. Howe and his moving pictures will be the attraction at the Pabst 23-25.

CLAUDE L. N. NORRIE.

DETROIT.

At the Detroit Opera House March 6-8 E. H. Sothern and Julia Marlowe appeared in a Shakespeare repertoire embracing Much Ado About Nothing, Hamlet, and Romeo and Juliet. The attendance at each performance was enormous, many hundreds being turned away for lack of seats. Mr. Sothern never appeared to better advantage than as Hamlet, and Miss Marlowe's Juliet was a delight. The co. was excellent and numbered Norman Hackett, G. Harrison Hunter, Sydney C. Mather, William Harris, W. H. Compton, Edson R. Miles, Eleanor R. Sanford, and Rowland Buckstone.

Frederick Warde and Kathryn Kidder played to fair business at Detroit Opera House 9-11 in A Winter's Tale and Salammbo.

Edward Morgan in The Gentleman from Indiana at Detroit Opera House 15-18 was a disappointment to many. He certainly was not at his best in the character of John Harkless. The staging was adequate and the cast unusually strong.

William Collier in The Dictator is offering at Detroit Opera House 20-22 and many good things can be said in support of Mr. Collier and his play, which is a successful piece of theatrical property from any viewpoint. William Faversham in Letty 23-25. Ben Hur week of 27.

Me, Him and I drew good houses to the Lyceum Theatre 5-11.

Hanlon's Superba 12-18 drew packed houses to the Lyceum. The co., with exception of the Hanlons, is entirely new and on the whole prove themselves well fitted for their respective duties. One new and very striking adjunct is a pony ballet.

Billy Van in The Errand Boy at Lyceum Theatre 19-25 is attracting large audiences. Mr. Van is ably assisted by Clem Bevins, Florence Brooks, and Rose Beaumont. Arizona booking for week 26-1.

Shadows of a Great City was the attraction at the Whitney Theatre 5-11. It was the C. B. Jefferson production and decidedly the best that has even been presented here.

Terry McGovern visited the Whitney Theatre for week 12-18 to fine business. His play is styled For Fame and Fortune and is a history of the pugilist's own life. Mr. McGovern makes no pretenses in a histrionic way, but gets in with his fistic accomplishments.

Forrest and Mittenthal's melodrama, A Prisoner of War, written by Theodore Kremer, was placed on view at the Whitney Theatre 19-25 and is doing good business. Dangers of Working Girls for week 26-1.

All the Comforts of Home proved popular at the Lafayette Theatre by the Douglas Stock co. 5-11, and there is no disputing the fact that this style of entertainment is proving vastly popular to the clientele of this house. The Private Secretary was offering at this house for week 12-18, marking the fourth week of comedy. For week 19-25 the stock co. returns to the more serious in a revival of The New Magdalen. Miss Browne as Mercy Merrick did the best work since her connection with the stock co. Byron Douglas was eminently satisfactory as Julian Gray. The Gold Mine booking for week 26-1.

A. FRANCIS.

KANSAS CITY.

The Savage production of Parsifal in English held the boards at the Willis Wood March 16-18 and proved the musical event of the season. The theatre was packed at each of the four performances. The production was beyond the highest expectations and created much favorable comment. Of the presenting co. Florence Wickham, Madame Hanna Mara, and Claude Albright were heard in the role of Kundry, each having many admirers. Alvis Pennarini and Francis Maclennan alternated as Parsifal and each scored. Amfortas was sung by Johannes Bischoff and Franz Egenieff, Gurnemanz by Ottley Cranston and Putnam Griswold, and Klingsor by Homer Lind and J. Parker Coombs, all of whom won well deserved praise. The chorus possesses good looks and fine voices. The Willis Wood is admirably arranged for such an engagement, as the theatre is connected by a tunnel under the street with the Hotel Baltimore, where a majority of the audience dined.

The Silver Slipper was the Willis Wood attraction 19-22 and played to good business. Snitz Edwards in the chief comedy role scored a decided hit, while W. H. White, Harry B. Burcher, Fred Freeman, Beatrice Golden, Lora Leib, and Edith Sinclair were very satisfactory in leading parts. The piece was prettily staged and costumed. The Girl and the Bandit 23-25. Florence Roberts in Zaza 26-1.

Al. G. Field's Minstrels played their first engagement in Kansas City for some ten years at the Grand 19-25, showing to large audiences nightly. Mr. Field and Billy Clark were the chief funmakers, while excellent entertainment of a gentler sort was contributed by the supporting co. The second part consisted of a high-class collection of specialties that were well received. The production is handsomely staged and costumed. Paula Edwardes in Winsome Winnie 26-1.

Kidnapped in New York, with Barney Gilmore as the star, delighted large audiences at the Auditorium 19-25. A supporting co. of more than average ability did all that was required of them. The production was well staged. Jolly American Tramp 26-1.

Happy Hooligan was the Gilliss attraction 19-25, offering a change from the usual melodrama given at this house. George D. Melville had the title-role and, assisted by a fairly clever co., succeeded in causing much amusement. Too Proud to Beg 26-1.

There is a rumor current to the effect that Woodward and Burgess are contemplating the erection of an $80,000 theatre in Topeka, Kan. When seen on the subject Mr. Woodward declined to affirm or deny the report.

The March Symphony Orchestra concert will be held at the Auditorium Theatre the afternoon of 24, Madame Charlotte Maconda being announced as the soloist.

D. KEEDY CAMPBELL.

PROVIDENCE.

At the Imperial March 20-25 the Providence Dramatic Stock co. was seen in She Stoops to Conquer. The work of the co. left little to be desired. Malcolm Williams created much merriment as Tony Lumpkin. Florence Reed was effective as Kate Hardcastle, and Katherine De Barry, Lansing Rowan, Viola Burton, and Regan Hughston were pleasing in other parts. Jane 27-1.

The Queen of the White Slaves was given at the Empire 20-25 to large houses. Leading characters were ably taken by J. E. Miltern, Al. Phillips, Harry Allen, and Aileen May. Ward and Vokes in A Pair of Pinks 27-1.

The Gee Whizz Stock co., composed of members of St. Andrew Chapter, All Saints' Memorial Church, have in rehearsal a new comic opera entitled King Dough Dough; or, The Island of Cuticura in the Salva-Cea, written by Howard L. Mather and Charles V. White, both members of the chapter. It will be presented in Altair Hall 28.

Virginia Jeffries, who has been a member of the Empire Stock co. in Columbus, Ohio, and also with the Colonial Theatre Stock co., at Cleveland, Ohio, has been engaged for the stock co. to play a Spring and Summer season at the Empire in this city.

Managers Spitz and Nathanson state that a number of changes will be made in the Empire before the opening of the season of 1905-06 at that house. A new curtain will be installed, new seats will be provided, and new carpets and draperies will replace the old.

Hoyt's A Temperance Town will be played by the stock co. at the Imperial in the near future.

Managers Spitz and Nathanson have leased the Park Theatre, which has been dark for several weeks, to Walter J. Plimmer, of New York, who will open the house 27 as a vaudeville theatre, giving four performances daily, two in the afternoon and two in the evening. Prices are to be 10 and 15 cents.

A new apparatus for locating fires has been placed in the Empire.

William H. Turner, now starring in David Harum, has been re-engaged for the Albee Stock co., to open at Keith's next month.

A Girl of the Streets, with Lillian Mortimer as the star, will be played at the Empire before the end of the season. Among other attractions booked are George Sidney in Busy Izzy, and Eight Bells.

Arrangements have been made by Albert Steinert, of this city, to give a return concert by Fritz Kreisler and Josef Hofmann at Infantry Hall 12.

Paderewski will play at Infantry Hall 29.

The Johanna Gadski-Walter Damrosch concert scheduled for evening 22 at Infantry Hall has been indefinitely postponed owing to illness of Madame Gadski.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Three large audiences saw Rogers Brothers in Paris at English's March 17, 18. Al. Leech and the Three Rosebuds followed in Girls Will Be Girls 20, 21, playing to small houses. Dr. Klaus, by the Heinemann-Welb Stock co., 22. Vecsey 23. Mrs. Campbell 24, 25. James K. Hackett 27. Smiling Island 28. Lewis Morrison 29. John Drew 30. Madame Schumann-Heink 31, 1.

The Heart of Maryland opened to capacity houses at the Park 20-22. Down by the Sea 23-25.

The Indianapolis Symphony Orchestra will give its fourth and last concert of the season at Tomlinson Hall 27.

The entertainment of Goody Two Shoes for the Flower Mission will be given at English's Opera House April 13-15.

The three minstrel performances given by Elks' Lodge, No. 13, last week, for their charity fund, netted $1,600. It was the most profitable season they have ever given.

Articles of incorporation have been filed with the Secretary of State for the Sullivan Opera House, Sullivan, Ind.; capital, $40,000; directors, G. W. Leach, H. L. Breinig, A. D. Leach, and G. J. Breinig.

The Gentry Dog and Pony Shows have completed details for the annual Summer and Fall tour and will leave the first week in April, going to Mississippi and Arkansas. There will be only two shows this year, instead of three, J. W. Gentry having withdrawn. H. B. Gentry, president of the co., who had his left leg broken in two places early in the Winter, has almost entirely recovered and is now walking without the aid of a crutch. It is his purpose to spend some time with the shows this season, the first in several years.

Marguerite Lemon, of the Metropolitan Grand Opera co., spent a day with her parents in this city 19 on her way to Chicago, where she will sing this week.

Edward Kendall, business-manager for Lewis Morrison, was in the city 20.

PEARL KIRKWOOD.

JERSEY CITY.

Who Goes There was presented at the Academy of Music March 20-25 to fine business. Co. includes Walter Perkins, Thomas M. Hunter, Harriett Neville, and Bertha Morrell. At Old Point Comfort 27-1.

Her First False Step was the bill at the Bijou Theatre 20-25 to good patronage. Co. includes E. Harry English, Garrett Campbell, and Josie Morris Sullivan. James J. Jeffries in Davy Crockett 27-1. Millionaire Detective 3-8.

Ireland's Own Band gave a fine concert at Elks' Hall 25 under the management of Manager Frank E. Henderson, of the Academy of Music.

The Elks' benefit has been set for May 3.

The Theatrical Mechanical Association will hold a benefit at the Academy of Music May 27.

Louis Dittmar, leader of the orchestra at the Bijou Theatre here, has composed the music for a new comic opera, A Trip to Turkey. Several managers heard the score 17 at the American Theatre, New York, and as a result Mr. Dittmar has received two propositions relative to the staging of the work for next season.

Florence Bindley, of this city, at present starring in The Street Singer, has decided to enter musical comedy and next season will be starred in a new musical piece at one of the Broadway theatres, New York. She will continue under the management of Forrester and Mittenthal.

Ground will be broken for the new Hudson Theatre on Union Hill in about two weeks, provided weather conditions are propitious.

WALTER C. SMITH.

DENVER.

Mother Goose broke the season's record at the Broadway 13-18. It is a splendid production. Joe Cawthorne made a huge hit, as did Neva Aymar. Corinne sang her songs most effectively. Harry Kelly and W. H. Macart added much to the general merriment. The Broadway will be dark 20-25. Red Feather 27-1. Savage's English Grand Opera co. 3-8.

A minstrel performance will be given 19 at the Broadway in aid of the Jewish Consumptive Hospital, and the following Sunday night a benefit will be given for the Denver Press Club.

Anna Eva Fay will be at Coliseum Hall the week of 19.

Joseph Murphy drew but fairly well at the Tabor 12-18. The Marriage of Kitty 19-25. My Wife's Family 26-1.

Two Little Waifs pleased the Curtis patrons. Over Niagara Falls 19-25. Nettie the Newsgirl 26-1.

Mr. and Mrs. Peter McCourt leave next week for a three months' trip to Japan. It is understood that by an arrangement with Mrs. Elitch-Long Mrs. McCourt will keep the Tabor and Broadway dark all Summer.

Louis Hallett, of New York, is in town for a few weeks to assist in establishing the Denver Dramatic Agency, which will co-operate with Mr. Hallett's New York office. The agency is now organizing a musical comedy co. for Allen Curtis, the clever young actor, whose loss of health has compelled him to remain in the West this season.

MARY ALKIRE BELL.

SALT LAKE CITY.

At the Salt Lake Theatre Margaret Anglin in Zira drew excellent houses March 16, 17. Frank Worthing shared honors with Miss Anglin. The entire co. is excellent, including, as it does, Mrs. Thomas Whiffen, Blanche Stoddard, Arthur Lawrence, and Walter Allen.

Under the direction of Nora Gleason an entertainment was given 18 for the benefit of St. Ann's Orphanage. The performers were mostly children, who gave a variety of drills, songs and dances. Symphony Orchestra 20. U. of U. Dramatic Club 22, 23. David Harum 24, 25. Savage's English Opera co. 27-30.

At the Grand Theatre Harry Corson Clarke has drawn good houses in Why Smith Left Home. The co. is well balanced and gives a good performance. Next week, Lost, Twenty-four Hours. On Sunday evening 12 the last concert of the series was given by Held's Band, under the leadership of John Held. This is the third successful season of concerts given by this organization.

The Utahna Theatre will have its week of drama beginning 20, presenting The Silver King.

George Lask was in town recently, during the Anglin engagement. He is rehearsing Miss Anglin in a new play.

C. E. JOHNSON.

MONTREAL.

Bertha Galland opened at His Majesty's March 23 to a good sized house in Dorothy Vernon of Haddon Hall. This is Miss Galland's first visit to Montreal, but, judging by the enthusiastic reception she had, it will not be her last. The co. includes John W. Deane, Carl Anthony, Fred Peters, Helen Ford, and Elenor Wilton. San Toy 27-1.

The Sign of the Cross is playing its annual engagement at the Academy 20-25. Adelaide Thurston 27-1.

Paul Cazeneuve opened his season of French plays at the Francais to good business. He appeared in his well-known impersonation of Don Caesar de Bazan and scored a success. The supporting co. included Blanche de la Sablonniere, Bella Ouelette, L. Petitjean, J. Daoust, Madame Noziere, and J. Tougas. Michael Strogoff 27-29.

Dora Thorne is the bill at the Royal. The play was well staged. A Girl of the Streets 27-1.

A successful performance of True Irish Hearts was given on St. Patrick's Day at Sohmer Park, afternoon and evening. The co. was under the management of George Arless, well known in musical circles here. Mrs. Arless appeared in the leading role.

Dale's English Singers appeared at Windsor Hall 20, 21 in selections from light opera.

W. A. TREMAYNE.

NEW ORLEANS.

The Baldwin-Melville Stock co. at the Greenwall Theatre presented Antony and Cleopatra in a very acceptable manner March 19-25. Thomas MacLarnie, Maud Odell, and Janet Ford, in the principal roles carried the honors of the performance. At Cripple Creek 26-1.

A Fight for Millions was the bill presented by the stock co. at the Grand Opera House 19-25. The play seemed to please and a large attendance prevailed during the week. The Winning Hand 26-1.

Texas appeared at the Crescent Theatre 19-25. Robert Conness, Ernest Allen, F. O. Duff, Ted F. Griffin, and Florence Lester bear the burden of the play. Sign of the Four 26-1.

John Drew appeared at the Tulane Theatre 19-25 in The Duke of Killicrankie. A large attendance was in evidence during the week. Otis Skinner 26-1.

The Arnold Stock co. opened the second week of its engagement at Faranta's Theatre, presenting The Child Stealer. A co. of fair ability interpreted the play.

JOHN MARSHALL QUINTERO.

CLEVELAND.

Edna May was at the Euclid Avenue Opera House March 20-25 in The School Girl. The supporting co. is composed of a lot of clever people, who work hard to please. George M. Cohan 27-1.

Walker Whiteside and his co. presented We Are King at the Empire Theatre 20-25. Walker Whiteside played dual roles of Gustave Venner, a newspaper correspondent, and the King. Hamlet 27-1.

Old Heidelberg was presented by the Vaughan Glaser Stock co. at the Colonial Theatre 20-25. The Senator 1.

Hanlon's Superba was at the Lyceum Theatre 20-25. Rose Melville 27-1.

The Cleveland Theatre had For His Sister's Honor as the attraction 20-25. A Prisoner of War 27-1.

Drew and Campbell are organizing a stock co. to take the place of the Vaughan Glaser co. at the Colonial Theatre. The new co. will open May 1. Vaughan Glaser will go with Charlotte Townsend to the Lyceum at Detroit, and Laura Nelson Hall will go to the Great Southern at Columbus.

WILLIAM CRASTON.

BUFFALO.

Ezra Kendall in Weather Beaten Benson was the attraction at the Star March 20, followed by William Collier in The Dictator 23-25. Both scored successes and pleased large audiences.

The best stock production given here in some time was the Baldwin-Melville presentation of The Girl I Left Behind. Every member appeared to advantage. In preparation, What Happened to Jones.

The William Farnum co. at the Park week 20 offered an excellent rendition of The Christian. Mr. Farnum, Percy Haswell, Charles Mackay, Forrest Robinson, and Olive White played their different parts in their usual finished manner. Next week, The Only Way.

McFadden's Flats at the Lyceum week 20 did a record breaking business. The co. is much better than last season and includes Bellamy Barry, Joe Willard, Sheck Brothers, Otto Brothers, and Harry Fentelle.

A thriller from start to finish is Nobody's Darling, which was the attraction at the Academy week 20.

Several members of Sherlock Holmes co. were in town during past week.

P. T. O'CONNOR.

PORTLAND, ORE.

At the Marquam Grand March 13-18 The Earl of Pawtucket, with Lawrance D'Orsay and a competent co., pleased four large audiences.

The Virginian opened at the Marquam 16 to standing room. In support of the splendid work of Dustin Farnum were Guy Bates Post as Steve and Frank Campeau as Trampas. Creston Clarke opens at this house 21 with a dramatization of Monsieur Beaucaire.

Manager Ballard at the Columbia Theatre gave us the first performance of his new play, Joan of Arc, on Monday, 13, instead of Sunday afternoon. The business has been good. A dramatization of Marie Corelli's story, "Thelma," will open at the Columbia 20, to be followed by an elaborate presentation of Parsifal.

Ben Hendricks in Ole Olson did a good week's business at the Empire 12-18. The Moonshiner's Daughter follows for the week beginning 19.

JOHN F. LOGAN.

OMAHA.

The Henry W. Savage production of Parsifal was heard at Boyd Theatre March 15, 16 by large and deeply impressed audiences. The principals were all in good voice and were highly commended. Grace Van Studdiford in Red Feather delighted a series of good sized audiences 16-18. The Perley Opera co. paid a return engagement 19 to good business. Mother Goose week of 20. Silver Slipper 26. John Griffith 27. Raymond Hitchcock 2, 3.

At the Krug Theatre Kidnapped in New York opened half week's engagement March 16 to good business. The scenic effects are excellent and the specialties introduced were taking. The Rays in their musical comedy, Down the Pike, 19-22 opened to large Sunday audience which was enthusiastic. Joseph Murphy 26-29. Hoosier Girl 30-1.

JOHN R. RINGWALT.

TORONTO.

At the Princess Theatre March 20-22 San Toy is scoring a hit. James T. Powers as Li, the Chinaman, is as popular as ever. Ezra Kendall in Weather Beaten Benson 23-25. Charles Hawtrey in A Message from Mars 27.

At the Grand Opera House week 20 Adelaide Thurston in Polly Primrose is appearing with much success. She is well supported, the cast being practically the same that appeared here last season. The Show Girl 27. Arizona 3.

The Majestic March 20-25 has the sensational melodrama Shadows of a Great City, playing to fair sized audiences. McFadden's Flats 27.

STANLEY McKEOWN BROWN.

SEATTLE.

Thelma, by the Ferris co., was the second offering at the Seattle March 12-18. It was very well done. The large co. was uniformly efficient. A Soldier of the Empire 19-25. The Cherry Pickers 26-1.

Stetson's U. T. C. at the Grand Opera House 12, 13; deservedly small business. David Bispham was heard in concert, under the auspices of the Ladies' Musical Club, 14, and pleased a good sized audience. Creatore's Band drew good sized audiences 15, 16. The Earl of Pawtucket 22-25. Monsieur Beaucaire 26, 27.

That Little Swede drew large audiences to the Third Avenue 12-18. The Virginia Girl 19-25. Ole Olson 26-1.

RODNEY D. WHITE.

ST. PAUL.

The annual minstrels show of the local B. P. O. E.'s drew unusually well at the Metropolitan March 16-18. The performance, as a whole, was perhaps one of the best the Elks have given. The Isle of Spice was at the Metropolitan 19-22. The production was better, than last year. Parsifal 23-25. Checkers 26-1.

More to be Pitied Than Scorned at the Grand 19-25. Next week Yon Yonson.

Ground has been broken for the new theatre, the Unique, which will be run as a vaudeville house, giving four performances a day.

J. A. WEEKS.

TOLEDO.

At the Valentine Warde and Kidder played Salammbo March 16 to fair house. William Collier filled the house twice 18 to see him and his clever wife in The Dictator. The star is a great favorite here.

The Lyceum patrons turned out en masse to see Billy Van in The Errand Boy 16-18. Mr. Van gave a pleasing performance. The support was good, especially the chorus. Hearts of Oak 19-22; poor business.

At Burt's The James Boys was the bill 16-18. The co. was inferior, but the patronage good. Tracked Across the World 19-22. The piece and co. were good.

C. M. EDSON.

CORRESPONDENCE

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (Thomas Littlejohn, mgr.): Dark. No bookings for next four weeks. ==ITEM: H. E. Garth, of New York city, who recently removed to Huntsville to reside, has entered into an agreement with the Huntsville Lodge of Elks to finance their opera house and home project. Mr. Garth will take an issue of bonds of from $35,000 to $45,000. This matter being settled, the Elks have selected a location upon which they have an option and will begin building operations at an early date.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Texas March 15 pleased large house. Viola Allen in Winter's Tale 16 pleased packed house. What a Woman Can Do (local) 20. Roselle Knott 22. Otis Skinner 23.==BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Dark 20-25.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Albert Taylor Stock co. March 13-16. Plays: Royal Rival, Man from Mexico, Because He Loved Her So, and Southern Romance; fair business; pleased. Texas 17 (matinee); good business and co. John Drew in Duke of Killicrankie 18; good co. and business.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Dark week ending March 18. Cousin Kate 23. Florence Gale 24. Black Patti 25.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Hills of California March 21. Other Girl 27. Othello and Taming of the Shrew by Charles Hanford 29, 30. Ellery's Band 4.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Hoyt's Comedy co. March 13-18 in Scout's Revenge, Knobs o' Tennessee, Devoted Daughter, Foxy Grandpa, and Outcast Child; excellent business; fair performances. Show Girl 20, 21. Boston Ideals 22-24. 'Way Down East 28. Sleeping Beauty and Beast 30, 31. Shore Acres 1. Whyte Dramatic co. 4-7.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Boston Ideal Opera co. March 20-22. Show Girl 23. Beauty and Beast 28, 29. 'Way Down East 30. Shore Acres 31.==GRAND OPERA HOUSE (Brigham and Head, mgrs.): Dark.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Florence Gale in As You Like It March 13; fair house; pleased. Marie Wainwright 22. Show Girl 24. Lilliputians 27. Shore Acres 30. 'Way Down East 31.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Si Plunkard March 25. Farmer Hopkins 7. Romeo and Juliet 13.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Wise Member March 13-16; co. below average; attendance fair. David Harum 18, 19; fine performance; good houses. Savage's English Opera co. 20-22. Hortense Neilson 23-9.==YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Majestic co. in Juanita of San Juan March 13-19; excellent production; co. capable; fine business. My Wife's Husbands 20-26.==ITEM: Juanita of San Juan, which was presented for the first time on any stage at Ye Liberty Playhouse 13, proved an unqualified success and contains all of the necessary qualifications to make it a good drawing attraction. The play is from the pen of Richard Walton Tully, a local playwright, who is also the author of James Wobberts, and contains much of the same elements that have made Arizona a great play. The piece on the whole is well constructed, the plot interesting and the climaxes dramatic. The play was presented by an exceptionally capable cast, composed of the following well-known players: J. H. Gilmour, Robert Elliott, Pyrse Mackaye, Frank MacVicars, John D. O'Hara, George Stuart Christie, Al. Lutringer, George Calvert, Reginald Thomas, Donald Campbell, Norbert Cills, Eleanor Gordon, Margaret Maclyn, Elsie Esmond, Mrs. Campbell, and Ruby Ramdohr.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; Dodge and Carey, mgrs.): Elleford co. March 6-11. Plays: Belle of Richmond, My Friend from India, Beware of Men, Other People's Money, A Lion's Heart, Little Red Riding Hood, and Kidnapped; fine co.; pleased crowded houses.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Anna Eva Fay and co. March 14-18; good business; pleased. Red Feather 22. My Wife's Family 24.

ASPEN.—WHEELER OPERA HOUSE (Edgar A. Stallard, mgr.): From Rags to Riches March 16; poor co.; fair house. David Harum 28.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Over Niagara Falls March 14 pleased small audience. Innes' Band April 24.

LEADVILLE.—ELKS' OPERA HOUSE (George W. Casey, mgr.): From Rags to Riches March 17; fair co. and business. David Harum 29.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): Joseph Murphy March 19; good business. Red Feather 23.

LA JUNTA.—THEATRE (E. C. King, mgr.): Wonderly's Theatre Orchestra March 16; business good; pleased.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin res. mgr.): Lillian Russell in Lady Teazle delighted a large audience March 17. Nat C. Goodwin in A Gilded Fool and The Usurper to capacity 18. Mr. Goodwin's new play proved enjoyable and gave him a most congenial role. Support excellent. Last Dorscht Lodge Concert to S. R. O. 19. Forbes Robertson made first appearance here 20, offering Hamlet, and was greeted by a large and appreciative audience. Kate Rorke's Ophelia proved adequate and altogether satisfactory. Daniel Ryan in romantic and classic plays began five days' engagement 21-25 to fair house. Eleanor Robson 27.

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Until then, Hopkins Stock Company, Memphis, Tenn.

(SECOND SEASON.)

Woodland 28. Maid and Mummy 31. Maxine Elliott 1.===WOOLSEY HALL: Boston Symphony Orchestra, with Paderewski as soloist, to largest and most brilliant gathering of season.===NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): A Desperate Chance proved a banner attraction 20-22, playing to crowded houses. Ward and Vokes in A Pair of Pinks to capacity 23-25. The production, a banner one, pleased all. U. T. C. 27-29. On the Bridge at Midnight 30-1. Fatal Wedding 3-5. Two Johns 6-8.===ITEM: Nat Goodwin was entertained at University Club while here 18, 19.—Rehearsals for Yale drama are being held daily and Mr. Malone, the coach, feels that the boys will give a clever presentation of The Magistrate early next month.

JANE MARLIN.

HARTFORD.—PARSON'S THEATRE (H. C. Parsons, mgr.): Nat Goodwin March 16 in Gilded Fool; fair house. Francis Wilson in Cousin Billy 17; good business; pleased. Lillian Russell in Lady Teazle 18; splendid business; delighted. Girl and the Moon 23. U. T. C. 24. Forbes Robertson 25.===HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): On the Yellowstone 16-18; competent co.; pleased good business. Gypsy Girl 20-22; good busines and co. Alone in the World 23. Village Parson 24, 25.===ITEMS: The Boston Symphony Concert at Foot Guard Hall 21 received heavy patronage from music loving patrons.—Francis Wilson was the guest during his engagement here of Vice-President A. A. Welch of the Phoenix Mutual Life Insurance Co.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Myrkle-Harder Stock co. closed week of good business March 18. Plays: My Jim, Risk of His Life, Fisherman's Daughter, Secret Dispatch, Lost on the Pacific, Quaker Wedding, and Along the Kennebec. Annie Russell in Jinny the Carrier drew large audience 17. The Maid and the Moon, words by Elmer E. Vance, music by Beatrice Vance, with the latter in leading role, was presented for the first time on any stage at the Broadway before a large audience 20; the production is very elaborate; some of the music is bright and catchy and was fairly well sung by a large chorus; Miss Vance worked hard, but her voice is too small and of most limited range; the rest of the principals were only fair. Isle of Spice (return) 22. Country Girl 24. Pryor's Band 25 canceled. Dot Karroll week of 27 (except 29). Nance O'Neil 29.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): De Wolf Hopper in Wang March 9 pleased crowded house. Jinny the Carrier 11, with Annie Russell in leading role, pleased fair audience. Myrkle-Harder Stock co. 13 commenced a week's engagement (except Thursday); business good. Plays: My Jim, At Risk of Life, Fisherman's Daughter, Secret Dispatch, Lost on Pacific, Tide of Fortune, Quaker Tragedy, Slave Girl.===NEW LONDON OPERA HOUSE (J. P. Neilan, mgr.): Innocent Maids 28.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Girl and the Moon March 22; fair patronage; pleased. On the Yellowstone 24.===MAJESTIC THEATRE (Jennings and Graves, mgrs.): Guy Brothers' Minstrels March 17, 18 drew well; pleased. Village Parson 23 pleased fair patronage. On the Bridge at Midnight 25.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): N. C. Goodwin in Gilded Fool March 17 filled house; well pleased. U. T. C. 18; big business. Ward and Vokes in A Pair of Pinks attracted large and enthusiastic audience 21. John Ermine of the Yellowstone, 23. Forbes Robertson in Hamlet 24. Ragged Hero 25.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Thou Shalt Not Kill March 16; business fair. Irish Minstrels (local) 17; fine; enormous business. Innocent Maids Burlesque 27. Dr. Knott 1.

MIDDLETOWN. — MIDDLESEX THEATRE (Henry Engel, mgr.): Girl and the Moon March 21 pleased. Desperate Chance 23; fair business. Peck's Bad Boy 7.===McDONOUGH THEATRE (Charles A. Bailey, mgr.): Innocent Maids 30.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): On the Yellowstone March 20; fair business. Ward and Vokes 22. Country Girl 25. Nance O'Neil 27. Myrkle-Harder Stock co. 28-1.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Isle of Spice March 21 pleased S. R. O. Ragged Hero 22; good performance and business.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): U. T. C. March 21; co. and business fair. Ragged Hero 23.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): U. T. C. March 17; capacity. Rogers-Grilley co. 24. Ragged Hero 27.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): U. T. C. March 20; fair co. and business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Bunch of Keys March 18; fair business. William H. Crane 20; fair house. Phelan's Musical Comedy co. 21-25; fair houses. Plays: Belle of New York, Jack and Beanstalk, Telephone Girl, Bohemian Girl, Isle of Champagne, and Girl from Paris. Royal Chef 27. Maid and Mummy 28. Her Only Sin 29. Vivian's Papas 30. London Gaiety Girls 31. Faust 1.===LYCEUM THEATRE (Daniel Humphries, mgr.): When Women Love 16-18; fair houses. Darkest Russia 20-22; fair business. No Wedding Bells for Her 23-25. When Bell Tolls 27-29. Silver Dagger 30-1.

GEORGIA.

MACON.—GRAND THEATRE (David Phillips, mgr.): Lyric Stock co. March 13-18 closed successful week. Plays: Senator's Daughter, Tie That Binds, In Idaho, Mabel Heath, David Garrick, Trouble of the Katzenjammer Kids, and The Lobster. Otis Skinner 22. Florence Davis 27. Cousin Kate 29. Black Patti 30. Mary Brown and Charles B. Hanford 4. Vaudeville 10-15.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Alberta Gallatin in Clean Slate March 21; poor business; fair performance. Florence Davis in Player Maid. Lulu Glaser 28. Roselle Knott in Cousin Kate 1.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Eva Tanguay March 17 failed to appear. Alberta Gallatin 18 in A Clean Slate; delighted medium business. Player Maid 24. Lulu Glaser 29.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): James Jeffries March 20; fair performance; good business. Lyric Stock co. 21-24. Player Maid 25. Woods Sisters 29.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Four Pickerts March 20 to large audience; fine performance. Clean Slate 24. Cousin Kate 28. Charles B. Hanford 17. Albert Taylor co. 18-21.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Payton Sisters March 13-18; fair performances; good houses.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): U. T. C. March 18; good business; fair production. Mahara's Minstrels 20. Marriage of Kitty 5. Keith Theatre co. 13 canceled.

POCATELLO.—AUDITORIUM THEATRE (G. A. Hanaford, mgr.): House dark week of March 12-18. Mahara's Minstrels 24. Mack Swain Repertoire co. week 26. Logan Dramatic co. 5.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Mahara's Minstrels March 17; large house; performance fair.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Robert C. Fulton, res. mgr.): Winninger Brothers' Stock co. March 14-18 pleased large houses. Plays: Cloverdale, Reaping the Harvest, Sheridan Keene the Detective, Little Gypsy, Simple Simon, Adrift in New York, Sign of the Four 19; good co.; fair house. Belles of Darktown (benefit Jane McAlister Hospital) 23. Game Keeper 26. Uncle Josh Spruceby 30. Lyman Twins in At the Races 2. His Highness the Bey 9.===ITEMS: Beatrice Showbrook, late of Little Outcast, joined Sign of the Four here Sunday night to play part of Wiggins.—U. T. C. 13; S. R. O.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Ben Greet Players in Twelfth Night March 15; small but interested houses. James K. Hackett in The Fortunes of The King 16; large and enthusiastic audience; excellent co. Madame Schumann-Heink in Love's Lottery 18 pleased large audience. For Mother's Sake 19 drew two large houses; pleased. Murray Comedy co. 20-25 opened in Just Plain Folks to large house; satisfactory performance. Dr. Jekyll and Mr. Hyde 26. Midnight Flyer 28. For Her Sake 29. Tim Murphy 30. Silver Slipper 31. Tenderfoot 1. Barlow's Minstrels 2. Winsome Winnie 3.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Berry Stock co. 13-16; fair co.; pleased. Plays: For Love and Honor, Little Alabama, Editha's Burglar, Family Affair, Miner's Daughter, and Prince of Liars. James K. Hackett and excellent co. in Fortunes of the King 17; fine performance; satisfaction. Winsome Winnie 18, 19; good co.; pleased three big audiences. Primrose's Minstrels 20. For Mother's Sake 21 canceled. Lighthouse by the Sea 23. Uncle Josh Spruceby 25. Murray Comedy co. 26-1.===ITEM: Mildred Holland in Triumph of an Empress (return) will play ushers' annual benefit 19.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Murray's Comedians March 13-15; satisfied large audiences. Plays: Just Plain Folks, Down on the Farm, and Scout's Revenge. Trip to Africa 16 pleased fair house. Berry's Stock co. 17, 18; satisfaction; crowded houses. Plays: For Love and Honor, Editha's Burglar, and A Family Affair (double bill), and Miner's Daughter. Caught in the Web 20; poor; light house. Dr. Jekyll and Mr. Hyde 21. For Mother's Sake 22. Great Eastern Stock co. 23-25 canceled. Uncle Josh Spruceby 27.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkau, Jr., mgr.): Winsome Winnie March 17; fair house and performance. Himmelein's Imperial Stock co. 18; matinee, East Lynne; night, Roanoke; satisfactory performances; medium business. Girl from Kay's 21; medium house; co. fair. Lighthouse by Sea 25. Vecsey 28.===COLISEUM (Fred Wolkau, Jr., mgr.): Five Flying Fishers March 16; splendid performance; large audience.===CASTLE THEATRE (Gillingham Brothers, mgrs.): Steindel Trio and Ada Adams March 19 pleased light attendance.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Jack Bessey Stock co. March 13-18; good co. and business. Plays: Lost in New York, London Mystery, Police Inspector, Lost Empire, Road to 'Frisco, Messenger Boy, and The Sailor. For Mother's Sake 23. For Her Sake 25.===ITEM: The B. P. O. E. entertained the members of the Jack Bessey co. one evening during their engagement in this city.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Trip to Africa March 14 pleased good house. Sho-Gun 15 to large house; fine attraction. Schumann-Heink in Love's Lottery 17 pleased large audience. James K. Hackett 18 in Fortunes of a King to good attendance. Chinese Honeymoon 23. Lighthouse by the Sea 24. Holy City 25. The Jeffersons 28. Uncle Josh Spruceby 29. Why Women Sin 1.

PEORIA.—GRAND THEATRE (Chamberlin, Harrington and Co., mgrs.): Railroad Jack March 17; fair house and business. Race for Life 18; excellent play; good attendance. Alone in New York 19; big house and satisfaction. Girl from Kay's 20; large house; pleased. Ben Greet's Players in Merchant of Venice 21; appreciative audience. Rays in Down the Pike 24. Chinese Honeymoon 25. For Her Sake 26.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Holy City March 13; excellent co.; large audience. Show Girl 16; excellent entertainment; full house. Black Patti Troubadours 18 pleased large audience. Lewis Morrison in Faust 24. Running for Office 30. The Flints in hypnotism 3-8 (except 4). Shore Acres 4. Rudolph and Adolph 10. Billy Kersands' Minstrels 14. Si Plunkett 15.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): For Mother's Sake March 17; fair attendance and co. Heazlet Trio 18; poor business. Romance of Coon Hollow 19; good attendance. Kingsley-Russell co. 20-25. Plays: Latelle Marie, Drifted Apart, Derby Winner, Too Rich to Marry, In Old Virginia, Girl from Cuba, Hidden Crime 26. Girl and Bandit 2. 'Way Down East 9. Isle of Spice 23.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin Kindt and Co., lessees): Ben Greet co. in Much Ado About Nothing March 18; excellent performance; large house. Holty Tolty 19; fair attendance. Flora De Voss co. 20-25 opened to fair business. The World 26. Me, Him and I 27. Peck's Bad Boy 29. Tenderfoot 30.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): North Brothers, March 13-19; good business; satisfaction. Plays: Man from the West, Quaker Tragedy, Little Princess, In the Shadow of St. James, Bowery Detective, and Utah. Tenderfoot 20. Holty Tolty 23. His Highness the Bey 12. Isle of Spice May 10.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Winsome Winnie March 13 pleased good house. Tim Murphy 14, 15; fair houses. Plays: Two Men and a Girl and When a Man Marries. Trip to Africa 18; good house. Schumann-Heink 20. Uncle Josh Spruceby 22. J. H. Stoddart 23. The Jeffersons 25.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Uncle Josh Spruceby March 13; satisfaction; fair business. Winsome Winnie 14 delighted large audience. Helen Grantley 17 in Her Lord and Master; satisfaction; good business. Ben Greet co. in Everyman 22. Innes Band 29.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Frank Long co. March 20-22; good performance to splendid business. Plays: Lost in the Desert, Father and Daughter, Rip Van Winkle. Radner Stock co. week 26 (except 30). His Highness the Bey 30.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Ruined Life March 13; fair business. For Her Sake 18; big business. George Primrose Minstrels 19; packed houses; highly satisfied. Uncle Josh Spruceby 20. Lighthouse by Sea 21. Why Women Sin 26.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Frank E. Long co. March 13-18. Plays: Father and Daughter, Across the Desert, Miner's Wife, Heart of Gold, Japanese Recruit, Rip Van Wirkle, Wife's Peril; fair business and satisfaction. Ruined Life 1.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Trip to Africa March 15 pleased good house. Murray Comedy co. 16-18; fair houses; pleased. Plays: Just Plain Folks, Down on the Farm, Scout's Revenge. For Her Sake 22. Josh Spruceby 23. Rentfrow's Pathfinders 27-1.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Winsome Winnine March 15 to capacity; performance good. Chinese Honeymoon 19; good business and performance. Schumann-Heink Opera co. 21. Mrs. Delaney of Newport 23. Rays in Down the Pike 25. Holty Tolty 26. Innes Band 31.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Twelfth Night March 16 pleased fair house. Wise Woman 18; good house and performance. Egypts Opera co. (local) 20-22 opened to packed houses. Albaugh-Thomas co. 22. The World 28. For Mother's Sake 29. Why Women Sin 30.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Hi Henry's Minstrels March 14; good co.; S. R. O. Ben Greet's Players in Twelfth Night 17; excellent co.; artistic performance; fair business. For Mother's Sake 24.===ITEM: Ben Greet lectured on Shakespeare before the students of the High School.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.): Al. Leach and Three Rosebuds in Girls Will Be Girls March 15; fair business; satisfaction. Elinore Sisters in Mrs. Delaney of Newport 20 (canceled).

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): West's Minstrels March 13 pleased good business. Girls Will Be Girls 14 to small house. University of Illinois Glee and Mandolin Clubs (local) 15 pleased well filled house.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. O. Shoaff, mgr.): Hoeffler's Stock in Knobs o' Tennessee March 16; good business; fair satisfaction. Chinese Honeymoon 22. Coon Hollow 24. University Glee Club 29. Rooney Boys (auspices Orphans' Home) 5.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Caught in the Web March 16; fair co. and business. Helen Grantley in Her Lord and Master 19; satisfactory attendance. Chinese Honeymoon 26.

OTTAWA.—FARRELL'S THEATRE (Chamberlin, Harrington and Co., mgrs.): Helen Grantley in Her Lord and Master March 18; small business; satisfactory performance. Royal Slave 13. Flaming Arrow 15. His Highness the Bey 20.

DIXON.—OPERA HOUSE (Charles H. Eastman and E. M. Truman, mgrs.): Uncle Josh Spruceby March 17; poor house; fair production. Holty Toity 22; good house; pleased. Fabio Romani 30. Lyman Brothers 7.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in Wedding Bells March 19-25; pleased. Heart of Gold 26-1. The World 2-8.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Hi Henry's Minstrels March 13; S. R. O. Holty Toity 20. Ruined Life 25. Hans Hanson 28. Jack Bessy Stock co. 3-8.

HOOPESTON.—NEW McFERREN THEATRE (A. L. Knox, mgr.): Royal Chef March 3; excellent attraction; capacity. Winsome Winnie 16; good house; pleased. Holy City 29.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Man from Sweden March 15; fair performance; good house. Ruined Life 20.===ITEM: Man from Sweden disbanded at Dwight 21 for season.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Uncle Josh Spruceby, matinee and evening March 18; poor business and attraction.

PANA.—NEW GRAND (J. F. Given, mgr.): Uncle Josh Spruceby March 16; fair house. Lighthouse by the Sea 22. Caught in the Web 24.

MATTOON.—THEATRE (Charles Hogue, mgr.): Uncle Josh Spruceby March 17 pleased fair house.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Babes in Toyland March 6, matinee and evening; packed house; good production. Our Pastor (return engagement) 7; good house and co. Isle of Spice 8; excellent production; packed house. William Faversham in Letty 11; packed house; excellent co. Packard Band 12, assisted by Frank E. Stouder, basso (local); excellent; pleased packed house. Sam Du Vries Stock co. 13-18. Plays: Struggle with Life, Debt of Honor, Woman's Sacrifice, Night Before New Year's, Outcast Slave, Robert Emmet, Reaping the Harvest, Ten Nights in a Bar Room, King of Tramps; good co.; good business. William Collier in The Dictator 17; excellent production; packed house. City Packard Band (local) 19. Howard-Dorset co. 20-25. Gentleman from Indiana 21. Mrs. Patrick Campbell in The Sorceress 23. Mason and Mason in Fritz and Snitz 29. John Drew in Duke of Killicrankie 31.===ITEM: New Majestic Theatre now under cover, date for opening has not been decided; interior now being decorated finer than before.

FRANKFORT.—BLINN THEATRE (Langebrake and Hufford, mgrs.): Our New Minister March 18 (return); capacity; pleased. Romance of Coon Hollow 20; fair house. Strollers 24. Way of Transgressor 26. Gentleman from Indiana 29. Why Women Sin 10.===ITEM: At a meeting of the Frankfort Theatre Co. recently E. Langebrake and Marvin Hufford were given full control and management of the Blinn Theatre for a period of three years. Messrs. Langebrake and Hufford were also given much praise for the manner in which the theatre has so far been conducted.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): William Collier in The Dictator March 13 pleased good house. Kyrle Bellew in Raffles 16 drew well; excellent performance. Smiling Island 20 satisfied good house. J. H. Stoddart in Bonnie Brier Bush 24.===AUDITORIUM (Harry G. Sommers, mgr.): Edna May in School Girl 14; large house; good production; prettily staged. Madame Schumann-Heink in Love's Lottery 23. E. J. Morgan in Gentleman from Indiana 18 drew well, but failed to please.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): Vogel's Minstrels pleased large house March 17. The Holy City 18 to fair business. Bennett and Collins Stock co. opened 20 for week to excellent business. Plays: Man of Honor, Irish Detective, Girl from Tennessee, Man from the South, Our Irish-American Cousin, and Our Hoosier Kids. Gentleman from Indiana 28. First Regiment Band Concert (local) 30. To Die at Dawn 31.

MARION.—INDIANA THEATRE (E. L. Kinneman, mgr.): Gentleman from Indiana March 16; fairly well patronized. Girls Will Be Girls 17; fair business; pleased. Chinese Honeymoon 20; good business; pleased. Man from Mexico 21; light house; delighted. Girl from Kay's 23. Primrose Minstrels 24. Robert Downing 28. Ezra Kendall 1.===GRAND THEATRE (E. L. Kinneman, mgr.): This house has been changed to a vaudeville house exclusively.

TERRE HAUTE.—GRAND THEATRE (T. W. Barhydt, Jr., mgr.): Jack Hoeffler's Stock co. March 13-18 (except 16); good co. and business. Plays: Knobs o' Tennessee, Michael Strogoff, Sign of the Cross, Mrs. O'Shaunnessey, Prince of Liars, Happy Hooligan, and Shadows of Sin. Jack Hoeffler's Stock co. 20-22. Vecsey, matinee, 21. Gentleman from Indiana 23. Jack Hoeffler's Stock co. 24, 25.

HAMMOND.—TOWLE OPERA HOUSE (Joseph Wingfield, mgr.): Davidson Stock co. March 13-19. Plays: Dens and Palaces, Wife for Wife, Under Two Flags, Wormwood, Two Orphans, Child Stealer, and Train Robbers; satisfaction; fair business. Race for Life 26. His Highness the Bey 29. Holy City 2. Uncle Josh Spruceby 9. Lyman Twins 16.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Faust March 13; good house and performance. Robert Downing in The Gladiator and Toodles 17; good business; performance fine. Other People's Money 20; light house. Down by the Sea 27. Romance of Coon Hollow 4.===ITEM: Other People's Money closed here 21.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Howard-Dorsett co. March 13-18; co. poor; business fair. Plays: Noble Sacrifice, Boy Tramp, Why Jones Left Home, Man from Mexico, Golden Giant Mine, and Grit the Newsboy. Holty Tolty 28. Robert Fitzsimmons 30. Smiling Island 6.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Rogers Brothers March 16; S. R. O. Ferris Comedians week 20-25 opened in Belle of Richmond. Thelma 21; good business.===PEOPLE'S (Pedley and Burch, mgrs.): Caught in the Web 19 drew two fair houses. Running for Office 26.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Orphan's Prayer March 1 pleased good house. Coeds 4; large house. U. T. C. 8; capacity. Darby Aroon (local) 17; S. R. O. Beggar Prince 20. Holty Tolty 27. Hearts of Oak 1. Josh Spruceby 6. Buster Brown 17.

ANDERSON.—GRAND OPERA HOUSE (C. C. Foor, mgr.): Robert Downing March 16 pleased well filled house. West's Minstrels 17; satisfaction; good business. Down by Sea 18; good business. Gentleman from Indiana 22; good houses; pleased.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Isle of Spice March 18 pleased good business. Princess Chic 20; good performance and house. Girl from Kay's 25. Minister's Sweethearts 29. Gentleman from Indiana 31.

LOGANSPORT.—DOWLING THEATRE (John E. Dowling, mgr.): West's Minstrels March 15; good co. and business. Girls Will Be Girls 18 pleased good business. Madame Schumann-Heink 22; satisfaction to good house. Gentleman from Indiana 24.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, mgr.): Hi Henry's Minstrels March 15; packed house; pleased. Railroad Jack 31. Taming of the Shrew 10. Barlow's Minstrels 12.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Down by the Sea March 16 to light house. West's Minstrels 18, matinee and evening, pleased good audience.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Greene, mgr.): John W. Vogel's Minstrels March 16; good business; good performance. Great Lafayette 25.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Vogel's Minstrels March 14 pleased large audience. Way of Transgressor 28. In a Woman's Power 1. Coon Hollow 4.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): King of Tramps March 18; good co.; pleased fine house. Captain Racket (local) 24. Mozart Symphony Club 28. Denver Express 8.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Angola Marine Band (local) March 9; fine; large and well pleased audience. Man from Mexico 23; advance sale good.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): King of Tramps March 17; co. good; house packed. Minister's Sweethearts April 20. Two Merry Tramps 26.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Robert Downing March 15 pleased. Irish Pawnbrokers 23 canceled. Coon Hollow 30 canceled. Down by the Sea 6. Minister's Sweethearts 11.

DECATUR.—BOSSE OPERA HOUSE (J. M. Bosse, mgr.): King of Tramps March 20; fair house; pleased. Humpty Dumpty 24. Denver Express 2. Down by the Sea 7.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Robert Downing in Timothy Toodles and Gladiator March 25.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and Boon, mgrs.): Bell Boy March 17; small audience; co. good. Howe's Pictures 21; S. R. O.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): Our New Minister March 17; S. R. O.; large audience; pleased. The King of Tramps 24.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Down by the Sea March 22. The Great Lafayette 24.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Down by the Sea March 17; good co. and house. King of Tramps 25.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Our New Minister March 14; capacity. Daniel Sully in Our Pastor 18; light house; very good co.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretageot, mgr.): Holy City March 20; fair house; pleased.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Elks and Band Minstrels March 20, 21; S. R. O. Coon Hollow 25. Vogel's Minstrels 1.

NEW CASTLE.—ALCAZAR (B. F. Brown, mgr.): Dark. Robert Downing in Gladiator March 23.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): House dark.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Happy Hooligan March 14; satisfactory production and patronage. Railroad Jack 20. Josh Simpkins 21. Tenderfoot 25.

DR. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Jeffersons in The Rivals March 20 to light business; fine attraction; satisfaction. Military Band Benefit 30.

FRANK E. FOSTER.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Girl from Kay's March 17 pleased large house. Tim Murphy in When a Man Marries 20; good co. and business. Missouri Girl 22. Tenderfoot 23. Royal Slave 24. Peck's Bad Boy 25. Hickman co. 27. Me, Him and I 28. Hickman co. 29-31. Wise Woman 1. Al. G. Field 4.===PEOPLE'S THEATRE (Edward Curran, mgr.): Musical Forrests, Ray W. Fay, Billings and Billings, Pete Connelly, the stock co., polyscope 20-26; good business continues.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Girl from Kay's March 18; fair sized audiences; satisfied. Uncle Josh Spruceby 19; performance and business satisfactory. Ben Greet co. 20 in Merchant of Venice; fair house. Tenderfoot 22. World 25. For Mother's Sake 26. Henrietta Crosman 27. Peck's Bad Boy 28. Tri-City Press Club (local) 30. Railroad Jack 1. Fabio Romani 2. Mildred Holland 6. Missouri Girl 9. Barlow's Minstrels 15.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Red Feather March 14; excellent co.; packed house. Girl and Bandit 17, 18; business and co. good. Rays in Down the Pike 23. Field's Minstrels 28. Silver Slipper 29. Joseph Murphy 30. Crisis 31, 1.===GRAND OPERA HOUSE (William Foster, mgr.): Sweet Clover March 16-18; fine co.; good patronage. Factory Girl 19-22; satisfaction to capacity; strong co. Railroad Jack 23-25. Hoosier Girl 26-29.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Everyman March 14; fair business; impressive. Girl from Kay's 15; good business; pleased. Josh Simpkins 17; good business. Rentfrow's Pathfinders opened week 20 with From Sire to Son; capacity.===ITEM: Ben Greet lectured to the pupils of the Keokuk High School the afternoon of 14 on the early English drama, touching particularly on the mystery, miracle and morality plays.

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.): Twelfth Night March 11; excellent co.; good business. Cushman-St. Claire co. 13-15; good co.; fair business. Plays: Great Diamond Robbery, Heart of Kentucky, True Irish Hearts, Cinderella. Irma Opera co. 20. East Lynne 25.===ITEM: Fontanelle, the mechanical wonder with Cushman-St. Claire co., is one of the most clever specialty features ever seen in our city.

FORT DODGE.—MIDLAND THEATRE (A. B. Beall, mgr.; C. F. Pederson, local mgr.): Joe Shipmans March 12-15; small house; did not please. Girl and Bandit 16; fine business; satisfaction. Happy Hooligan 17; good co. and business. Missouri Girl 18; fair house; satisfaction. Breckenridge Stock co. opened week 19 in Nebraska; big house; did not satisfy. Land of the Sky 20. Al. G. Field's Minstrels 29. Crisis 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Helen Grantley in Her Lord and Master March 15 gave good performance to fair house. Holty Toity 18; satisfactory show to good attendance. Tenderfoot 21. Peck's Bad Boy 22. Showman's Daughter 27 canceled. Henrietta Crosman 28. Mildred Holland 29 canceled. Al. Field's Minstrels 6. Dodge and Bowman (vaudeville) 7, 8.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Charles Breckinridge Stock co. 13-19; good business. Plays: Nebraska, Guilty Without Crime, Irish-Americans, Down Where the Cotton Blossoms Grow, Her Bashful Admirer, and American Gentleman. David Crawford 23. Taming of the Shrew 26. Field's Minstrels 2.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Girl from Kay's March 16 pleased large house. Railroad Jack 18; fair business. Jack Bessey co. opened week's engagement 20; big house. For Mother's Sake 28. Tenderfoot 29. Silver Slipper 30. For Her Sake 31. Barlow's Minstrels 4. Mildred Holland 7. Fabio Romani 8. Schumann-Heink 12.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Missouri Girl March 15 pleased good business. Dodge-Bowman co. 20, 21 pleased fair business. King-Perkins co. 22. Gansaulus 23. Russian Spy 7. Isle of Spice 11.===ITEM: R. M. Harvey was in the city last week en route to Portland, Ore., to begin advance work for Barnum and Bailey.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): House dark.===WILSON THEATRE (A. B. Beall, lessee and mgr.): Charlotte Burnett in Twelfth Night; fair co.; light house. Hickman co. 20 in Mr. Porter of Porto Rico; capacity; continues in repertoire during week. Royal Slave 30.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Maloney's Wedding March 15; poor attraction and business. Hi Henry's Minstrels 16; good co.; pleased S. R. O. Columbia Opera co. 22. Josh Simpkins 25. Taming of the Shrew 3. Russian Spy 4.

SIOUX CITY.—NEW GRAND THEATRE (Woodward and Burgess, mgrs.): Marriage of Kitty March 12 pleased good house. Girl and Bandit 14; business and performance fine. Red Feather 15 delighted full house. Katherine Ridgeway 16; big business. Cushman-St. Claire co. 20-25. Silver Slipper 28.

CLINTON.—THEATRE (C. E. Dixon, mgr.): Helen Grantley in Her Lord and Master March 16 to good business; pleased. Tim Murphy 18 in When a Man Marries to full house; pleased. Uncle Josh Spruceby 21; good business. Peck's Bad Boy 27. Fabio Romani 1. Tenderfoot 6.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): The Land of Chef and Elk Minstrels March 17, 18 to big business. Railroad Jack 21; fair business. Joshua Simpkins 22. Tenderfoot 27.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Happy Hooligan March 16 pleased fair house. Peck's Bad Boy 18; fair business. Twelfth Night 20 pleased good business. Rivals 22. Royal Slave 27. Field's Minstrels 3.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Columbia Opera co. March 15, 16 in Dorothy and Erminie; good show and business. Twelfth Night 23. Missouri Girl 24.

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and Prime, mgrs.): Twelfth Night March 18; fine co.; pleased. Taming of the Shrew April 25.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Tim Murphy March 21. Wise Woman 22. Tenderfoot 25. Heckman co. in repertoire week of 27.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Dodge and Bowman co. March 15, 16 pleased good houses. For Her Sake 8.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): The Flints March 13-19 (except 14) highly pleased packed house at each performance. Silver Slipper 14; large audience; satisfaction. My Wife's Family 20. Kerry Gow 24. Jolly American Tramp 25. Heart of Chicago 26. DAVID J. AUGUST.

PARSONS.—ELKS' NEW THEATRE (C. B. Hotchkiss mgr.): Macbeth March 16; fair business; co. poor. Heart of Chicago 18; good co.; fair business. Sweet Clover 31.——ITEM: J. M. Philliber, of The Heart of Chicago co., which was here 18, is a charter member of Parsons B. P. O. E., No. 527, and was very proud to find the local lodge's new theatre and club rooms to be such a fine monument to the profession and the order.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Silver Slipper March 15; co. and business good. Russian Spy 17; fair house; co. weak. Hi Henry's Minstrels 1. Trip to Egypt 3. Chicago Tramp 13.——ITEM: Mrs. W. P. Hunt, a former resident of this city, has leading part in A Russian Spy.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Silver Slipper March 13 failed to please; biggest receipts in history of house. Jolly American Tramp 14; fair co. and business. Dr. Jekyll and Mr. Hyde 15; fair co.; business good. 'Way Down East 18; good business.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Century Stock co. March 16-18; capable co.; well pleased audiences. Plays: Midnight in New York, Shamus O'Brien, Midnight Express, and Denver Dick. Macbeth 24.——WILLIAMS' OPERA HOUSE (F. Lee Williams, mgr.): Dark.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): 'Way Down East March 13; excellent performance; good business. Alphonse and Gaston 17; poor performance; light business. Macbeth 23. Howe's Pictures 28.

PITTSBURG.—LA BELL THEATRE (W. W. Bell, mgr.): Field's Minstrels March 15; large house; pleased. My Wife's Family 17; good house and co. Silver Slipper 18; large house; fair co. In Louisiana 19; fair house and co. Morey Stock co. 26. Trip to Egypt 2. Cutter-Williams co. 3-8.

BURLINGTON.—MIDLAND OPERA HOUSE (L. D. Eppinger, mgr.): Midnight Flyer March 9; good co. and business. Rooney Brothers Concert co. 10; good co. and house. Alphonse and Gaston 15; poor co. and house. Heart of Chicago 28.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Hoosier Girl March 18; fair co.; good house. My Wife's Family 21; excellent co.; pleased large audience. Macbeth 30. Trip to Egypt 10. Mummy and Humming Bird 17.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Metropolitan Stock March 13-17; fair attendance. Field's Minstrels 18; fine business and performance. Alphonse and Gaston 19; fair co. and business.

WINFIELD.—GRAND OPERA HOUSE (Edward R. Byers, mgr.): Dr. Jekyll and Mr. Hyde March 14; good show and house. 'Way Down East 20. Howe's Pictures 23. Polmatier Sisters (under auspices of Elks) 30.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): American Tramp March 13; good co.; fair business. 'Way Down East 15; satisfaction; good business. Nettie the Newsgirl 4. Lyman Howe 8. Faust 10. David Harum 12.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): 'Way Down East March 16; fair house; first-class performance. Jolly American Tramp 23.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): Macbeth March 14 pleased large house. Heart of Chicago 20. Russian Spy 27. Chicago Tramp 28.

WELLINGTON.—WOODS' OPERA HOUSE (H. G. Toler, mgr.): American Tramp March 16 pleased small house.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Alphonse and Gaston March 18; co. and house good. Thelma 25.

KENTUCKY.

PADUCAH.—KENTUCKY THEATRE (James E. English, mgr.): Gertrude Ewing Stock co. March 13-18 pleased good business. Richards and Pringle's Minstrels 20; satisfaction; topheavy house. Lewis Morrison in Faust 23. Running for Office 29. Tim Murphy in Love Finds a Way 1. 'Way Down East 4. Otis Skinner in Harvester 7. Rudolph and Adolph 11.——ITEMS: Harry Gilbert, lately returned from Berlin, Germany, with the assistance of local talent gave splendid rendition of Liza Lehman's In a Persian Garden to the capacity of Concert Hall 16.—Blanche Buckner, a Paducah girl, who sang the leading soprano role in the New York and Boston productions of The Isle of Spice early in the season, was married 18 in St. Louis to D. M. Flournoy, of this city.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Grace Hayward co. March 14-18; fair business. Plays: Slaves of Russia, Thelma, Belle of Richmond, Dora Thorne, Octoroon, For Honor's Sake, and Caught in Web. Georgia Minstrels 24. Running for Office 27.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Holy City March 16; fair performance to poor business. Vogel's Minstrels 18; good performances and business. Richards and Pringle's Minstrels 23. Great Lafayette 23. Running for Office 28.

RUSSELLVILLE.—AUDITORIUM (H. B. Caldwell, mgr.): Si Plunkard March 15; pleased. Carroll Comedy co. 16-18; fair show; small houses. Vogel's Minstrels 23. Romeo and Juliet 28. Moseley's Minstrels (local) 31.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Black Patti Troubadours March 20; topheavy house; co. inferior to last season. Sho-Gun 21 (two performances); satisfaction; good business.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Holy City March 15; fair house; good performance. Si Plunkard 16 pleased fair house. Vogel's Minstrels 21.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): Sho-Gun March 20 pleased large business. Wizard of Oz 29.

SOMERSET.—GEM OPERA HOUSE (Thomas M. Thatcher, mgr.): Black Patti March 21; crowded house; satisfied.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): Week March 13-20 house dark. Shore Acres 23. Rudolph and Adolph 26. Arnold Stock co. 27-1.——ITEM: A young man named Earl, who had been employed as a stage hand at the Rapides for several weeks, was found lying in an unconscious state on the stage, having fallen from the loft. He was removed to the Sanitarium, where he died the next day. His remains were sent to his home in Illinois for interment.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Lewis Morrison in Faust March 13; excellent production to packed house. Florence Roberts in Marta of the Lowlands 19; good attraction to good house. Viola Allen 24. Shore Acres 25. Sleeping Beauty and Beast 26, 27. Rudolph and Adolph 29. Belasco and Mayer 30, 31.

LAFAYETTE.—JEFFERSON THEATRE (F. E. Girard, mgr.): Shadow of Sin March 14; poor co. and business. Peck's Bad Boy 15; poor co.; failed to please. Shore Acres 22.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Rudolph and Adolph March 25. Texas 26.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Morrison's Faust March 14; fair performance; good patronage. Shore Acres 22.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Phelan Stock co. closed week March 18 to good business. Plays: Black Hand, Bachelor's Honeymoon, Kidnapped, Angel of the Alley, Woman Against Woman, Her Mother's Sin, Falsely Accused, and A Factory Girl's Wrongs. Colonial Stock co. opened for week 19; full house; co. and performance good. Rober Stock co. 27-April 1. Mummy and Humming Bird 8. Marks Dramatic co. 3-7 canceled.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Bennett and Moulton co. March 14-18; fine business. Katherine Rober Stock co. opened to good business 20-25. Marks Brothers in repertoire 27-31. Mummy and Humming Bird 1. Colonial Stock co. 3-8. Pit 6.

BRUNSWICK.—TOWN HALL THEATRE (Samuel Knight, Jr., agent): Bowdoin's Concert Band March 24. Mr. Bob (local) 30. French Comedy co. 31. Marks Brothers' Dramatic co. (return) 1.——ITEM: Harvey J. Given has resigned as manager of the above house, Samuel Knight, Jr., taking his place.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Phelan Stock co. March 27-1 in repertoire. Plays: Black Hand, Bachelor's Honeymoon, Woman Against Woman, Kidnapped, Angel of the Alley, Falsely Accused, Her Mother's Sin, A Factory Girl's Wrong, Mummy and Humming Bird 5.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Phelan Stock co. week March 20. Plays: Black Hand, Woman Against Woman, Bachelor's Honeymoon, Kidnapped, and Her Mother's Sin; big business.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Dark March 13-31. Mummy and Humming Bird 31.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Sophie Bradford Stock co. March 13-18 closed week of fair business with Pulse of New York. Other plays: Other Man's Wife, Tennessee's Pardner, Hearts of Gold, and Mabel Heath. Kersands' Minstrels 16 pleased big business. Record Stock co. 20-22 opened with Woman's Revenge, pleasing large audience. Other plays: Wife's Honor, Lady Nell, Two Orphans, and Woman Against Woman; fair business; pleasing performances. Two Merry Tramps 23. Thomas Jefferson 25. Rose Coghlan in Diplomacy 27. Marie Wainwright in Twelfth Night 28. For Fair Virginia 30. Black Crook Burlesquers 1. Wills Musical Comedy co. 3-5. Al. Wilson 7.——ITEM: Sophie Bradford Stock co. closed its season in this city March 18.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, gen. mgr.; John R. Strange, bus.-mgr.): Bertha Galland March 17; excellent performance; good business. Sergeant Kitty 18; good performance and business. Wills Musical co. 20-22; good performances and business. Nance O'Neil 23. James J. Jeffries 25. Thomas Jefferson 31. De Wolf Hopper 1. Runaways 3. Al. H. Wilson 8.

HAGERSTOWN. — ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Dark for past two weeks. Two Old Cronies March 27. Faust 29.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Joseph J. Flynn's Stock co. 13-18; good business. Plays: Midnight in Chinatown, Reaping the Harvest, A Double Elopement, Man's Enemy, Camille, Woman's Fatal Power, Death Before Dishonor, Belle of the Ball, Tracy the Outlaw, Harvey and Gage Stock co. 20-25 (except 24) opened in The Parish Priest to good house. On Yellowstone 29. Girl and Moon 30. Nance O'Neil 31. McAuliffe Stock co. 3-8 (except 4). Ward and Vokes in A Pair of Pinks 4. Irene Myers Stock co. 10-15.——ITEM: Richard Sprigings, head usher at the City Theatre for the past eleven years, lost his life in the shoe factory fire at R. B. Grover and Co.'s in this city 13. In Mr. Sprigings' death Manager Cross loses a trusted employee and your correspondent an esteemed friend.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Frankie Carpenter co. March 13-18; fair business. Piff, Paff, Pouf 20; local press estimated 500 people turned away; delightful performance to enthusiastic audience. Annie Russell 21 pleased large audience in Jinny the Carrier. Mummy and Humming Bird 22; fair business; pleased. Girl and the Moon 25. Jere McAuliffe co. 27-1 (except 30). Wilton Lackaye in The Pit 30.——ITEM: The attractions at Berkshire Park in this city and Fountain Park in Great Barrington the coming season will be in charge of James A. Blake, of New Haven, Conn., superintendent of parks for the Consolidated Railway Co. The Consolidated Railway bought the Berkshire Street Railroad a month ago.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Annie Russell in Jinny the Carrier March 20; pleasing production; co. well balanced; audience large. Mummy and Humming Bird 21; smallest audience of season; poor. Girl and the Moon 24; good sale. Ragged Hero 28. Wilton Lackaye in The Pit 29.——ITEMS: John Merritt, a North Adams boy, left 24 for Niagara Falls, to join the Bennett and Moulton co. He will make Western tour for Summer, doing specialties and small parts.—Clara Turner, an honorary member of the Eagles, presented the North Adams Aerie with a silver loving cup 16, when members attended her performance in a body.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): Annie Russell in Jinny the Carrier March 16 pleased large audience. Babes in Toyland 18; crowded house; pleased. Forbes Robertson in Hamlet 23; fine performance to crowded house. Girl and the Moon 31. Eben Holden 8.——FRANKLIN SQUARE THEATRE (John E. Burke, res. mgr.): Fenberg Stock co. 20-25; good business and co. Plays: Little Red Riding Hood, Queen of the White Slaves, Beware of Men, Fallen by the Wayside.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res. mgr.): Marks Brothers' Dramatic co. 13-18 closed to fair business. Irene Myers co. 20-25; fair houses. Plays: Little Mother, Great Temptation, Little Brigadier, King of Detectives, Heart of Colorado, Night Before Christmas, Burglar and the Waif, Little Church Around the Corner, and Break for Liberty. Corinne Runkel Stock co. 27-1.

HOLYOKE.—OPERA HOUSE (S. F. Callanan, mgr.): Tom Brown's Vaudeville co. March 13-18; poor business and co. Crackerjacks 20-22; excellent business. Parisian Widows 23-25; full houses. Wine, Woman and Song 27-29.——EMPIRE THEATRE (T. F. Murray, mgr.): Merry Maidens 16-18; crowded houses. Out of Fold 20-22; fair attendance; satisfactory. Gypsy Girl 23-25 opened to good business.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): J. J. Flynn Stock co. week of March 20; good business. Plays: Midnight in Chinatown, Camille, Reaping the Harvest, Man's Enemy, Tracy the Outlaw, A Woman's Fatal Power, Two Orphans, and Ten Nights in a Barroom. Sign of the Cross 29. On the Yellowstone 30. Peggy from Paris 1.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Country Girl March 20; fine co.; pleased good business. On Bridge at Midnight 21, 22. Thou Shalt Not Kill 23, 24. Isle of Spice 25. Fatal Wedding 31, 1. Ward and Vokes 8. Fenberg Stock co. 10-15. Corrine Runkel 17-23 (except 18). Babes in Toyland 18.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Rose Stock co. 20-25; performances and attendance satisfactory. Plays: Sherlock Holmes, Road to 'Frisco, Two Orphans, Dr. Jekyll and Mr. Hyde, At Valley Forge, Jesse James, Warning to Women, Mad Love, Wife in Name Only, and Dora Thorne. Savoy Theatre Stock co. 27-1 (except 31). Isle of Spice 31.

FITCHBURG.—CUMINGS THEATRE (Wallace and Henocksburg, lessees and mgrs.; J. R. Oldfield, res. mgr.): Innocent Maids Burlesquers March 15, 16; fair business. Country Girl 17; capable co.; big house. Pryor's Band 20 canceled. Out of the Fold 25. Fenberg Stock co. 27-1.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Thou Shalt Not Kill March 21; fair performance; small house. Little Outcast 23. Mummy and Humming Bird 25. Flynn's Stock co. 27 and week. On the Yellowstone 4.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Babes in Toyland March 16; S. R. O. Frankie Carpenter opened successful week's engagement 20. Maxine Elliott 27.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Huntley's Savoy Theatre co. March 20-25 in repertoire; fair business.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Country Girl March 22; fair business; pleased.

MICHIGAN.

SAGINAW.—ACADEMY (J. M. Ward, mgr.): Warde and Kidder in Salammbo to good business March 14; very good co. Game Keeper pleased fair houses 16-18. In a Woman's Power to fair houses 19. Kyrle Bellew in Raffles 21. Sweet Clover 25. Madame Schumann-Heink 28. Heart of Maryland 8.——JEFFERS' THEATRE (Bamford and Marks, mgrs.): Vaudeville 19-25: Zoa Matthews, Ellis-Nowlan Trio, Bowery Newsboy Quartette, Howley and Leslie, Lucy and Lucier, the Middletons, Le Roy Benson, Henning, Lewis and Henning. The Moonshiner's Daughter 26.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): David Harum March 20 pleased large house. Isle of Spice 23. Triumph of an Empress 24. ITEM: The Hancock Herd, B. P. O. E., are to have a new $50,000 temple. The building is to be built and rented to the Elks by a local man. Plans have been prepared and ground is to be broken as soon as the snow leaves the ground. The local lodge has added 50 members in the last month.

JACKSON.— athenaeum THEATRE (H. J. Porter, mgr.): James Warde and Kathryn Kidder in Salammbo March 15; light but appreciative house. Babes in Toyland 17; large house; pleased. Side Tracked 18; good business and co. Kyrle Bellew in Raffles 20; satisfaction; large house. Smiling Island 23. Sweet Clover 24.——ITEM: Manager H. J. Porter left 20 for Hot Springs, Ark.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): William Collier in Dictator March 16; excellent performance and business. Newsboys' Band 17 pleased large audience. Side Tracked 21 pleased good house. Fabio Romani 23. J. H. Stoddart in Bonnie Brier Bush 25. Van Dyke and Eaton Stock co. 27-1.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Great Lafayette March 18 satisfied large house. Hunt Stock co. 27-1. Aristocratic Tramp 5.——ITEM: Mr. Lafayette had the misfortune to lose his fine lion here. It died Sunday morning, 19. The lion had been ailing for only a few days and nothing serious was apprehended.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): My Friend from Arkansas March 15; satisfaction; fair house. Game Keeper 19 pleased fair house. In a Woman's Power 20; fair attendance. Kyrle Bellew in Raffles 22. Schumann-Heink 27. Nat Goodwin 6. Heart of Maryland 7.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (B. H. Widger, mgr.): Lady of Lyons March 8; good house; satisfaction. R. O. T. M. Minstrels (local) 17; packed house. Hunt Stock co. 20 and week; S. R. O. Old Arkansaw 28. Lyman Twins 29. Beggar Prince Opera co. 4. Denver Express 10.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Babes in Toyland pleased good house March 15. Elks' Minstrels (local) 17, 18; excellent; good houses. Why Girls Leave Home 21. Smiling Island 25. Moonshiner's Daughter 24. Weary Willie Walker 30.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): David Harum March 18; good co. and business. Isle of Spice 27. Mildred Holland in Triumph of an Empress 28. Merchant of Venice 29. My Friend from Arkansas 12. U. T. C. 22. Al. G. Field's Minstrels 26.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Lafayette March 15 pleased fair house. Side Tracked 13 pleased good house. Ezra Kendall 31. Old Arkansaw 1. Dealers in White Women 3. Aristocratic Tramp 20. Checkers 25. Creatore Italian Band 26. Rivals 29.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Why Girls Leave Home March 15; good performance to fair business. Millionaire Tramp 17 failed to appear. Josh Perkins 18; poor show; fair business. My Friend from Arkansas 27. Side Tracked 30.

MUSKEGON.—GRAND THEATRE (E. R. Reed, mgr.): My Friend from Arkansas March 19; co. fair; light business. Sweet Clover 23. Side Tracked 26. Hearts of Oak 27. Van Dyke and Eaton Stock co. 2-8. Maloney's Wedding 9.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Why Girls Leave Home March 16; fair house; good. Uncle Josh Perkins 17; fair house; pleased. My Friend from Arkansas 28. Merchant of Venice 4.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): House dark March 6-20. Merchant of Venice 25. Victor's Band 30. Capital and Labor 5.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): House dark week March 13-18. Beggar Prince Opera co. 24. Holy City 5. At the Races 19.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Great Lafayette March 14 pleased good house. Babes in Toyland 16; excellent co.; very good business. Heart of Maryland 6. Aristocrat 8.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Millionaire Tramp March 14; light business; poor. My Friend from Arkansas 1. Merchant of Venice 3. Side Tracked 4.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Great Lafayette March 16; good business; fine performance. Why Girls Leave Home 27. Lyman Twins in At the Races 30.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Why Girls Leave Home March 17; topheavy house. Davidson Stock 9-15. Buster Brown 24.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): My Friend from Arkansas March 30. Side Tracked 3 canceled. Dora Thorne 10.

PLAINWELL.—OPERA HOUSE (C. W. Lasher, mgr.): Fabio Romani March 21; big business; satisfaction. Little Outcast 7.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Band Concert (local) March 14; crowded house. Nannette Comstock in The Crisis 17; S. R. O.; excellent performance. Mummy and Humming Bird 22. Marks Repertoire co. 27-1 (except 30). Gay Matinee Girl 30.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, Jr., res. mgr.): Crisis March 27. North Brothers 26-31. David Harum 1. Paul Gilmore 4. Isle of Spice 7. Too Proud to Beg 8. Labor and Capital 10.

NORTHFIELD.—AUDITORIUM (Ware and Reed, lessees; A. K. Ware, res. mgr.): Merchant of Venice March 11 pleased fair house. Hidden Crime 4. Yon Yonson 10. Minnesota University Band 26. The Dunbars 27.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Merchant of Venice March 14; small house; fair. Bonnie Brier Bush 20 played to large and appreciative audience. Buster Brown 26.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Guy Hickman co. March 13-18; good co. and business. Paul Gilmore 3. Isle of Spice 6. John Griffith 18.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Macbeth March 17; fair house; co. fair. Royal Slave 6. North Brothers 10-15.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Uncle Si Haskins March 14; fair house. David Harum 30. Isle of Spice 6.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Si Haskins March 18; fair co. and business. Mummy and Humming Bird 1.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Crisis March 23; good performance; large audience. Mummy and Humming Bird 27.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Black Patti March 15 pleased large audience. Lewis Morrison in Faust 17; good business. Florence Gale in As You Like It 18; good co. and performance; medium houses. Viola Allen in Winter's Tale 23. Rachel Goldstein 27. Hoyt Comedy co. 28. Otis Skinner in Harvester 3. Lulu Glaser in Madcap Princess 11. His Last Dollar 12.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Black Patti (return) March 15; large and pleased audience. Florence Gale in As You Like It 17; fine performance and business; good co. Lewis Morrison in Faust 18; large audience.

NATCHEZ.—BAKER GRAND THEATRE (E. M. Clarke, mgr.): Lewis Morrison March 15; co. and business good. Florence Gale in As You Like It 20. Rachel Goldstein 21. His Last Dollar 11.——ITEM: The Concord Park Theatre will open about May 10.

JACKSON.—CENTURY THEATRE (V. Otis Robertson, mgr.): Lewis Morrison March 16 pleased well filled house. Florence Gale 21. Otis Skinner 4. Lulu Glaser 10. Alberta Gallatin 12. His Last Dollar 13. Malek 14.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): De Pew-Burdette Stock co. March 13, 14. Plays: Fight for Fortune and Country Boy; fairly pleased good houses.

CORINTH.—OPERA HOUSE (John Taylor, mgr.): Sparks' Circus March 18. Fight for Fortune 20. In Arizona 21. Lamp of Life 22.

COLUMBUS.—OPERA HOUSE (H. H. Humphris, mgr.): Frank Dudley co. March 20-25.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, mgr.): Sweet Clover March 12, 13 pleased large houses; good performance. Happy Hooligan 17, 18; good business. Lighthouse by Sea 19, 20. Girl and Bandit 22. Silver Slipper 23. Hoosier Girl 25.——ORPHEUM THEATRE (Woodward and Burgess Amusement Co., mgrs.; Robert Burgess, local mgr.): Woodward Stock co. played Moths March 12-18 to capacity business. Two Orphans 19-25.——LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke Stock co. March 12-18 played Sheridan Keene, Detective, to large and enthusiastic crowds. World Whirlpool 19-25.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Al. G. Field's Minstrels March 12; good; large business. Silver Slipper 17; good co. and audience. Morey Stock co. 20-25. Sweet Clover 26. Cutler and Williams 27-1. Murray and Mack 2. Chicago Tramp 5. Rachel Goldstein 9. Stanley Stock co. 10-15.——LYRIC THEATRE (C. E. Hodkins, mgr.): Swan and Hammond week of 12 in Family Jars pleased capacity.

SPRINGFIELD.—BALDWIN THEATRE (George H. Olendorf, mgr.): Al. G. Field's Minstrels March 14; packed house; pleased. Silver Slipper 16; good house; performance excellent. Cutter-Williams Stock co. 20-25. Winsome Winnie 24. The Flints 27-1. Heart of Chicago 8. Van Dyke Stock co. 9-14. Midnight Flyer 16.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Morey Stock co. March 13-18 pleased fair houses. Plays: In Dixie Land, On Circus Day, Only a Private, Game of Life, Cleopatra, In Honor Bound, and Fatal Likeness. Hi Henry's Minstrels 28. Belcher's Comedians 30-1. Chicago Tramp 8.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Hi Henry's Minstrels March 17; splendid performance; excellent business. Romance of Coon Hollow 18; full house and good business.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Heart of Chicago March 13; good co.; fair house. Faust 18; good co. and business. My Wife's Family 19 pleased well filled house. Hi Henry's Minstrels 26.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Devil's Lane March 2; good co. and business. Life for Life 4. Faust 13; good presentation and business. Cutter and Williams Stock 16-18; excellent co.; business good. Heart of Chicago 7.

CARTHAGE.—GRAND OPERA HOUSE (E. S. Brigham, lessee and mgr.): Hal Stephens and Harry Linton in My Wife's Family March 18 pleased good house.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Barlow and Wilson's Minstrels March 14; performance and business fair. Roland Comedy co. 20-22.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): Elks' Minstrels March 14; good performance; S. R. O. Dr. Jekyll and Mr. Hyde 15. Barlow's Minstrels 29.

LOUISIANA.—PARKS' THEATRE (Michael F. Dallett, mgr.): Midnight Flyer March 24. Barlow's Minstrels 25. Dr. Jekyll and Mr. Hyde 27. Josh Simpkins 5. Howe's Pictures 21.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Barlow's Minstrels March 20; good house and performance.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Creatore's Band March 24, 25. Earl of Pawtucket 30, 31. U. T. C. 1. Creston Clarke 2, 3. Harry Beresford 9, 10. Ole Olson 16, 17.

HELENA.—THEATRE (J. H. McMinnel, mgr.): Mummy and Humming Bird March 15; fair house; performance good.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Paul Gilmore in Mummy and Humming Bird March 16; large house; pleased.

NEBRASKA.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): The Jeffersons in The Rivals March 16; fine business and co. Rough Mr. Ryder (Elks' benefit) 21, 22. Stanley Metropolitan Stock co. 23-25. Chase-Lister co. 27-1. Paul Gilmore 7. My Wife's Family 11. The Virginian 28.——ITEM: Plans for a $10,000 auditorium are being drawn and the structure will undoubtedly be completed by next Fall. It will be built and controlled by L. P. Larson, of the Larson Theatre.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Marriage of Kitty delighted large audience March 17. Two Little Waifs 21; good business. Over Niagara Falls 28. John Griffith 4. Irma Opera co. 10.——ITEMS: Della Nivens joined the Marriage of Kitty co. here and will open with the co. in Denver in her old part of Kitty.—Adelaide Manola will visit friends in Denver for a few weeks and then return to New York for the benefit of her health.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Marriage of Kitty March 14; fair audience; pleased. Jeffersons in The Rivals 15 pleased large audience. Grace Van Studdiford in Red Feather 20; fine house; pleased. Girl and Bandit 21. Silver Slipper 27. Over Niagara Falls 1. Nannette Comstock 5. John Griffith 8.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Chase-Lister co. March 13-18; fair co.; light business. Plays: Woman's Honor, Curse of Gold, Country Solicitor, Fatal Marriage, and Daughter's Devotion. Little Outcast 1.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Marriage of Kitty March 16; fine performance; good house. Over Niagara Falls 23.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Taming of the Shrew March 20. U. T. C. 21. Andrews Opera co. 30.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Country Girl 16; well filled house. Bennett-Moulton co. 20-25 opened in Jealous Wife to full house; co. good. Other plays: By King's Command, Fatal Coin, Shadowed Lives, Daughter of the People, Lyndon Bank Robbery, Belle of Virginia, Shipwrecked, Lady of Lyons, and Sidelights of New York. Mummy and Humming Bird 27. Little Outcast 30.——PARK THEATRE (John Stiles, mgr.): Dr. Jekyll and Mr. Hyde March 16-18; pleased. Innocent Maids 20-22 to good houses; pleased. Guilty Conscience 23-25. Out of Fold 27-29. Just Before Dawn 30-1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Innocent Maids March 18; fair house. Runkel Stock co. 20-25; good business. Plays: Stowaway, Strange Girls, Daughter of Denmark, House of Too Much Trouble, For Heart and Home, Penalty of Pride, Artful Dodger, Colonel's Wife, Counterfeiters, Sign of the Cross 28.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Eben Holden March 23. Corinne Runkel Stock co. 27-1.——FOLSON OPERA HOUSE (A. G. Folson, prop.): George F. Collier Dramatic co. 16-18 failed to appear.

NASHUA.—THEATRE (A. H. Davis, mgr.): Guilty Conscience March 11 pleased fair house. Corinne Runkel co. 13-18; fair business. Innocent Maids 23. David Harum 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Mummy and Humming Bird to fair business March 20; satisfactory.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.): Desperate Chance March 16-18; good business; co. fair. In Shadow of Darkness 19-22; big business. Why Girls Leave Home 23-25. THOMAS J. McALEER.

TRENTON.—OPERA HOUSE (Montgomery Moses, mgr.): Prince of Pilsen March 16 attracted and pleased a large audience. Heir to the Hoorah 17; strong play; pleased. Mrs. Wiggs of Cabbage Patch 20, 21; delightful performance. Sergeant Kitty 22; pleased. Thurber-Nasher Repertoire co. 27-30 and 1. Warde-Kidder co. 31. Amelia Bingham 4. De Wolf Hopper 5. Dockstader Minstrels 7. Weber's Stock 8. Lillian Russell 10.——STATE STREET THEATRE (Frank B. Shalters, mgr.): Lillian Mortimer 10-18. Thomas Shea week 20, with the Bells, followed by Richelieu, Dr. Jekyll and Mr. Hyde, Pledge of Honor, Othello, and Banished by the King; business good; co. satisfactory.

ELIZABETH.—LYCEUM THEATRE (Edwin El Roy, mgr.): Two Johns March 16-18; fair co.; big business. When Women Love 20-22; fair business. In Shadow of Darkness 23-25. Mormon Queens 27, 28. Millionaire Detective 30-1. On the Bridge at Midnight 3-5. Guilty Conscience 6-8. Her First False Step 17-19. Just Before Dawn 24-26. Darkest Russia 27-29.——JACOBS' THEATRE: Woodland 11; fair houses. Wine, Woman and Song 13. Irish Band 14. Desperate Chance 15. B

On the Suwanee River 30-1. U. T. C. 3-5. Peddler 6-8.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.): At Old Point Comfort March 21, 22; co. and business good. Gunner's Mate 23. College Girl 24, 25. Maid and Mummy 27. Hearts Adrift 28, 29. Frank Daniels in Sergeant Brue 31, 1. ——YOUNG'S PIER THEATRE (W. Ernest Shachelford, mgr.): Hoyt's Bunch of Keys 20; co. poor; business good. Vaudeville co. 21-31. Two Orphans 25.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Tempest Dramatic co. March 13-18. Plays: Lady Audley's Secret, Red, White and Blue, Lighthouse Tragedy, Our Dorothy, Queen of the Harem, Vagabond's Wife; poor business and co. Bunch of Keys 22 pleased large house. Othello 24. Emery Stock co. 27-1.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Emery Stock co. March 20 opened in Ways of Women; packed house; satisfactory. Other plays: Other People's Money, Road to Kildare, Race for Gold, Dr. Jekyll and Mr. Hyde, King of Tramps. Gorton's Minstrels 30. 'Way Down East 1.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Othello March 20; fair business; good performance. Hoyt's A Bunch of Keys 24. Bennett-Moulton co. 3 week.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. O. Blood, mgr.): Hills of California March 14; poor house. Nettie the Newsgirl 23. Devil's Lane 25.

NEW YORK.

ELMIRA.—ELMIRA COLLEGE AUDITORIUM: Fraternity of Thespis in Private Secretary March 18; capacity house; pleased.——ITEMS: Herbert Salinger, Odette Bordeaux, Lotta Cannon, and Grace Cannon have already been signed for the Spring and Summer opera season at Rorick's Theatre.—After a remarkably successful administration W. Charles Smith, manager of the Lyceum Theatre, retired as Exalted Ruler of Elmira Elks 22, being succeeded by Julius S. Denton, of the Lehigh Valley Railroad.—Within two weeks of completion, the matter of finishing the new Lyceum Theatre still remains at a standstill. Colonel David C. Robinson, its owner, maintains that the house will be rushed to completion at once, while Lessee M. Reis, apparently holding a different view, still declines bookings for the present season.—A stock co. at Eldridge Park the coming Summer is among the possibilities at that popular resort. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Cingalee March 17, 18 pleased large audiences. Eugenie Blair in Sapho 20, 21 drew heavily. Annie Russell in Jinny the Carrier 22; warmly welcomed by large audience. Mrs. Wiggs of the Cabbage Patch 24, 25. Wilton Lackaye in The Pit 27, 28. Wizard of Oz 29. Fritzi Scheff 30. Kyrle Bellew in Raffles 31, 1.——EMPIRE THEATRE (H. R. Jacobs, mgr.): Out of the Fold 16-18 drew well and pleased. Girl of the Street 20, 21. Vaudeville 22. Vernon Stock co. (return) 23-25. Clara Turner Stock co. 27-1. GEORGE W. HERRICK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Charley Grapewin in Awakening of Mr. Pipp March 20-25 to large and delighted houses. Dan Sully in Our Pastor 27-29. Williams and Walker 3-5.——BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Aristocratic Tramp March 20-22; good business. Just Before Dawn 23-25 pleased fine houses. Shadows of a Great City 27-29. U. T. C. 30-1.——LYCEUM THEATRE (M. E. Wolff, mgr.): Piff, Paff, Pouf March 23-25. Annie Russell 28. Edna May 30. J. W. CARRUTHERS.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Ward and Vokes in A Pair of Pinks March 17; good attendances; pleased. Show Girl 18; large audiences; fair performances. Piff, Paff, Pouf 22; large attendances; pleased. Eugenie Blair in Sapho 23; medium audiences; fair performances. Annie Russell in Jinny the Carrier 24. Girl of the Streets 25. Fritzi Scheff 27, 28.——ITEM: J. J. Shubert, of the Shubert Brothers, attended by their general counsel, William Kline, and local attorney, Charles A. Miller, arranged all preliminaries for purchase of what is known as the Head property, in Franklyn Square, 18. Messrs. Shubert and Kline reached Utica 18, a.m., and immediately located William S. Mackie, attorney for Head estate, and made cash payment for property, which is probably one of best sites obtainable for a theatre in Utica. Subsequently Mr. Shubert announced that the new playhouse would be constructed there by Sept. 1, and would be known as the Garrick. It will seat about 1,800 persons. The interior will follow the Louis XIV style. The Head property will give ample room for a theatre, with additional room for offices. It is possible that in the construction of the theatre a six-story structure will be made of the present three stories.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Good vaudeville was presented March 20-25, including Frank Bush, Henry Lee, Josef Yarrick's Magic Kettle, Four Rianos, Katie Rooney, and Yankee Doodle Girls, Josephine Gassman and Picks, Lavelle's dogs, and Mills and Morris; business good. Annie Russell 27. Sergeant Kitty 28, 29. N. C. Goodwin 30. Edna May 31, 1.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Vaudeville was attraction 16-18 and drew well. James Thornton, Mr. and Mrs. Robyns, Steel, Doty and Coe, Meehan's dogs, Roberts, Hayes and Roberts, Walter Daniels, Jean Brooks, Estelle Wordette and co., and kinetograph being attractions. The Show Girl to big business 20-25. Charley Grapewin 27-1.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Dora Thorne to mediocre attendance 16-18. Just Before Dawn 20-22; well attended. An Aristocratic Tramp 23-25. U. T. C. 27-29. Shadows of a Great City 30-1.——ITEM: Ines Plummer, daughter of Manager Plummer, of the Grand and late of Sky Farm co., joined Fifth Avenue Stock co. at New York 20.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Two Married Men March 16 failed to please large audience. Peck's Bad Boy 18; fair business and performance. Jere McAuliffe Stock co. 20-25 opened to S. R. O.; co. strong; productions well staged. Plays presented first part of week: Young Wife, Pitfalls of New York, and Tennessee's Partner. Fritzi Scheff 29. Miss Bob White 6. Grace George 8. Burgomaster 10. William Collier 14.——ITEMS: Arthur St. Clair Evers, of Corse Payton's Brooklyn Stock co., is a guest of Mr. McAuliffe.—Henry Testa, formerly of Thomas Shea and Corse Payton's road co., joined the McAuliffe Stock co. for the balance of the season.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Royal Slave March 13; good co.; poor house. Moonshiner's Daughter 14 pleased small house. When Women Love 15; fair co.; bad business. Aristocratic Tramp 16; fair co. and business. Sky Farm 17; very good co. Struggle for Gold 18; fair co. and business. Burgomaster 23. Lord Chumley 24. Vaudeville 28. Swedish Dramatic Society 29. Girls Will Be Girls 6.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Fenberg Stock co. March 13-18 closed with Queen of the White Slaves, A Debt of Honor, Fallen by the Wayside, Little Red Ridinghood, and Dealers in White Women to good business. Holy City 20 drew lightly; co. weak. Paderewski 22 was enthusiastically greeted by well filled house; fine concert. Howe's Pictures (return) 25. Volunteer Organist 27. Crockett's Comedians (local) 28. Desperate Chance 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Himmelein's Ideals in Slaves of the Mine, King of the Desert, Great Devereaux Case, Roanoke, Fanchon the Cricket, and Dark Side of a Great City March 13-18 (except 16); good business. Maid and Mummy 16 pleased crowded audience. Emma Bunting co. 20-25 opened to packed house. Minister's Daughter 27. Wizard of Oz 28.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Bennett-Moulton co. closed successful week March 18. Plays last half: By King's Command, Shipwrecked, Belle of Virginia, and Sidelights of New York. Holy City 22; fine production; satisfaction. Peck's Bad Boy 25. Sign of Cross 30. In Sunny South 31. Othello 4. Eben Holden 6. Bunch of Keys 7. Burgomaster 11.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Fatal Wedding March 25 failed to appear. Himmelein's Comedy co. opened week 20-25. Plays: In Heart of the Storm, Slaves of the Mine, Back Among the Old Folks, Great Devereaux Case, Fogg's Ferry, Roanoke, King of Desert, Fanchon the Cricket, and Dark Side of a Great City. Howe's Pictures 27. Human Hearts 28. Desperate Chance 29.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): Charles K. Champlin opened March 20-25 in Seven Seventy-seven; good house and co. Other plays: Ups and Downs of Life, Pace that Kills, By His Royal Command, Only a Private, Runaway Wife. May Fiske Stock co. 27-1. Katzenjammer Kids 3. U. T. C. 7, 8.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): The Fatal Wedding March 20-22 pleased fine audiences. Annie Russell 23. Eugenie Blair 24.——LYCEUM THEATRE (Burns Gilliam, mgr.): Silver King 20-25 by Mortimer Snow Stock co. drew fine houses. As You Like It 27-1, with Adora Andrews as Rosalind.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Browning's Oriental Wonder Workers March 20-25; good business. Burgomaster 30. N. C. Goodwin 31.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): New York Day by Day March 22; fair business. Miss Bob White 24; good house. Mamie Fleming co. 27-1.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut, mgr.): Vernon Stock co. March 13-22 (except 21); medium business. Piff, Paff, Pouf 21; S. R. O.; strong co. Peck's Bad Boy 31. Miss Bob White 1. Kyrle Bellew 4. Himmelein's Comedy co. 3-9 (except 4).

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): May Fiske Stock co. March 13-18, plays last half of week: Irish-American, Hawkshaw the Detective, and Nettie the Newsgirl; satisfaction to fair business. Eugenie Blair in Sapho 25. Volunteer Organist 28. Kyrle Bellew in Raffles 8.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Mamie Fleming's co. March 20-25; fine business; good performances. Plays first part of week: Yankee Bess, Resurrection, Road to 'Frisco, Battle for Love, Captain's Mate. Holy City 30. Royal Slave 1. Royal Chef 4. Amherst Glee Club 5.

NEW ROCHELLE.—THEATRE (Edwin P. Does, mgr.): In Shadow of Darkness March 17 pleased small audience. De Wolf Hopper 18 to fair business. Isle of Spice 20; fair house. May Fiske co. 21-25. Maid and Mummy 30. Desperate Chance 31. Grace George 3. Kyrle Bellew 12.

ONEIDA.—MUNROE (E. J. Preston, mgr.): Holy City March 15; good performance; fair house. Johnny Galvin's Comedy co. 20-22. Plays: Bell Boy, Western Rose, and Two Jolly Companions; big business; co. pleased. Country Girl 30 canceled. Sign of the Cross 3. Missouri Girl 15. May Hillman co. 24-26.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Klark-Urban co. March 20-25 satisfied good houses. Plays: Devil's Wife, Cowslip Farm, Across the Desert, Way of the Wicked, East Lynne, Doctor's Crime. Royal Slave 6.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Murray and Mackey Stock co. in Blue Grass of Old Kentucky, Duchess Du Barry, Hearts of Blue Ridge, Across the Desert, His Mother's Sin, Younger Brothers, Kathleen Mavourneen; satisfaction. Royal Slave 4.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Silver Dagger March 16; business fair; pleased. Cometa and co. in Thaumaturgy 20-25 opened to fair business. Ghosts 28. Bunch of Keys 31.——RONDOUT OPERA HOUSE (William G. Finley, mgr.): Man or Devil March 24.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.; W. A. Kadel, res. mgr.): Peck's Bad Boy March 9; fair performance; small business. Fatal Wedding 16 couldn't get here on time to give performance. Sky Farm 25.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Show Girl March 16; crowded house; satisfaction. Diamond King 17; fair business; pleased. Sign of the Cross 18 pleased fair business. Miss Bob White 25. Klark-Urban co. 27-1.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): New York Day by Day March 16; co. good; fair house. Howe's Pictures 22; poor house; good co. Othello 28. Brindemore 12. U. T. C. 14. Sun's Minstrels 21.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Mamie Fleming co. March 13-18; fair business; satisfaction. Plays last half: Her Marriage Vow, Tom Sawyer, and Shadow of a Crime. Royal Slave 29.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.; H. J. Sternberg, res. mgr.): Royal Slave March 18; good house; pleased. Miss Bob White 21; big business; pleased. Great Browning 27-31. Burgomaster 1. Daniel Sully 3. May Irwin 13.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Sky Farm March 15; good house and performance. Peddler 18; very good performance; large audience. New York Day by Day 24. U. T. C. 25. Burgomaster 29.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Peddler March 17; fair house; excellent performance. Burgomaster 27. Missouri Girl 30. Holy City (return) 7. Corse Payton co. week 10.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Diamond King March 16 very poor house. U. T. C. 21 pleased topheavy house. Royal Slave 30. Missouri Girl 6.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Ward and Vokes March 18 in Pair of Pinks pleased capacity. Clara Turner 20-25; pleased. GEORGE C. MOON.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Vaudeville March 24, 25; good business. Holy City 27. Village Parson 30. Sergeant Kitty 31. Bunch of Keys 1.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): New York Day by Day March 20; very pleasing performance; poor business. Holy City 31. Missouri Girl 6. Vaudeville 15.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Royal Slave March 21; good performance to splendid business.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): Royal Slave March 16; good performance. Sky Farm 21; very good.

CANAJOHARIE.—WAYNE OPERA HOUSE (W. J. Roser, mgr.): Peck's Bad Boy March 27. Two Married Men 6. Othello 11. Dr. Knott 17.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Burgomaster March 31. Royal Chef 1. Babes in Toyland 6. Fritzi Scheff 7. Kyrle Bellew in Raffles 8.

PERRY.—AUDITORIUM THEATRE (Cole and Stainton, mgrs.): Holy City March 10; S. R. O.; satisfactory. Peddler 21; fair house and attraction.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Holy City March 24. Sign of the Cross 28. George F. Hall 30.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacker, mgr.): Peddler March 22; fair business. Missouri Girl 1. Dvorak Stock co. week of 3.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): New York Day by Day March 21; light business; fair performance. Royal Slave 31.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Sign of the Cross March 21; satisfaction; fair house. Miss Bob White 28.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): House dark March 6-21. Holy City 28.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Royal Slave March 17; full house; satisfaction. Sky Farm 23.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Miss Bob White March 30.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (C. T. Fuller, mgr.): Volunteer Organist March 14; excellent co. and business. Thomas Jefferson in Rip Van Winkle 15; excellent co. and business. Florence Davis in Player Maid 16; excellent co.; fair business. William Bramwell in Captain Barrington 18; excellent co.; fair business. Lulu Glaser in Madcap Princess 23. Runaways 24.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Eva Tanguay in Sambo Girl March 15; good house; pleased. Edsall-Winthrope co. 27-1.——ITEM: On account of poor management the Eva Tanguay co. canceled all Southern engagements and returned to New York.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, mgr.): Alberta Gallatin in Clean Slate March 16; poor performance; small business. William Bramwell in Captain Barrington 17; small business; performance good. Florence Davis in Player Maid 20; fine production; poor business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): J. H. Stoddart in The Bonnie Brier Bush March 14; good business; satisfaction. Nannette Comstock in The Crisis 18 to big house; pleased. Tom Marks' Comedians 20-25. Mummy and Humming Bird 23. Gay Matinee Girl 29. Happy Hooligan 1. Creatore and Band 2. Earl of Pawtucket 4.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.): Tom Marks Stock co. March 13-18 in An Irish Boarder, The Wife, Jerry the Tramp, and Rose of Kerry; light business; co. pleased.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Paul Gilmore in Mummy and Humming Bird March 18; excellent presentation; fair house.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Isle of Spice March 15; unsatisfactory performance; fair business. Rose Coghlan in Diplomacy 16; satisfactory; good house. William Faversham in Letty 20; finely acted; business fair. Frederick Warde and Kathryn Kidder in Salammbo 21. Girls Will Be Girls (return) 22. Sho-Gun (return) 23. James K. Hackett 28. Piff, Paff, Pouf 31. County Chairman 1.——NATIONAL THEATRE (Gill Burrows, mgr.): Running for Office March 16-18 pleased excellent business. Rose Melville in Sis Hopkins 20-22; good co. and business. Heart of Maryland 23-25. Tracked Around the World 27-29. Race for Life 30-1.——ITEM: Fire threatened Victoria Theatre with destruction during Rose Coghlan's performance of Diplomacy 16, burning out almost entire front of building. Miss Coghlan, Manager Miller of the house and members of the co. succeeded in calming the audience and everybody escaped without injury or much excitement. LUCIEN A. SOWARD.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Two Orphans March 16; business good; pleased. Princess Chic 25. Sherlock Holmes 29. Lord Chumley 30. Daniel Sully 1. Arizona 4. For Fair Virginia 5. Joseph Jefferson, Jr., in The Rivals 8. York State Folks 12, 13.——PARK THEATRE (F. E. Johnson, mgr.): For His Sister's Honor March 16-18; good melodrama; pleased big business. Wayward Son 20-22; fair show and business. West's Minstrels 23. Escaped from Sing Sing 24. Warde and Kidder 25. Isle of Spice 27-29. Girls Will Be Girls 30. Franz Von Vecsey 31. Babes in Toyland 1. Girl from Kay's 3. Mrs. Wiggs of the Cabbage Patch 4, 5. Minister's Daughters 6, 7. William Faversham 8. Robert Mantell 10-12. Ezra Kendall 13. Lillian Russell 14. Holy City 15.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Humpty Dumpty March 15; medium business. Minister's Daughters 17; fair house; satisfaction. Weary Willie Walker 2, 3. Liberty Belles 4.——ITEMS: Raymond Hubbell, writer of Runaways and Fantana, and wife, spent a few days at home here with his parents.—Frank Reed, with Liebler and Co., formerly assistant dramatic editor New York "Herald," is visiting his father and mother here.—Walter Wolfe, who spent the season with the Haverly Minstrels, after a few days home with his mother, has joined the Vogel Minstrels. WILLIAM H. McGOWN.

DELAWARE.—CITY OPERA HOUSE (M. L. Wolff, mgr.): Hooligan's Troubles March 20; fair house and performance. Lady of Lyons 24. Real Widow Brown 27. Liberty Belles 7.——ITEMS: On March 15 the firm of Wolff and King, who have managed the local house for last seven years, dissolved. Mr. King, however, will act as treasurer for balance of this season.—Your correspondent is at present getting ready to open his own show, the Buckeye Stock co., under canvas, for the Summer season. This co. will tour Ohio and West Virginia, carrying twenty-two people.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Beauty Doctor March 14; good house; pleased. Jerry the Tramp (local) 16; capacity. Frederick Warde and Kathryn Kidder in Salammbo 18; fine attraction; fair house. Sho-Gun 24. Missouri Girl 25. Girls Will Be Girls 28. For Fair Virginia 1.——ITEMS: Charles P. Morrison, of The Beauty Doctor, was ill while here, but his part was played most acceptably by Manager Thomas W. Pryor.—Blanche Edwards, late of The Missouri Girl co., is here resting preparatory to entering vaudeville.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Seminary Girl March 14; fair co.; pleased large audience. Our New Minister 15; first-class co. and attraction; S. R. O. Humpty Dumpty 18; poor co.; fair house. Babes in Toyland 20; excellent attraction; splendid business. Van Dyke-Eaton co. 21-25. Girls Will Be Girls 27. Girl from Kay's 29. Denver Express 31. Real Widow Brown 1. The Jeffersons in Rivals 4. County Chairman 6. James Boys in Missouri 8. Cincinnati Orchestra 11. Minister's Sweethearts 15.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moor, mgr.): Cook-Church Stock co. 13-18 (except 17) to fair business. Plays: White Squadron, An Actor's Romance, East Lynne, Land of Midnight Sun, Her Only Crime, Midnight Alarm, Ride for Life; fair co. Raymond Hitchcock in Yankee Consul 17 to capacity; excellent co. and performance. Marie Wainwright in Twelfth Night 20 pleased good house. Captain Jack Crawford 21 made a hit with full house. Isle of Spice 25. Myrkle and Harder Stock co. 27-1 (except 29). Beauty Doctor 29.

BELLAIRE.—COLUMBIA THEATRE (Ed L. Moore, mgr.): Myrkle-Harder Stock co. March 13-18 in Slave Girl, At Risk of His Life, Quaker Tragedy, Fisherman's Daughter, Silver Dagger, and Old Sleuth; excellent business; good co. Eagles' Minstrels (local) 20; S. R. O. Isle of Spice 24. Beauty Doctor 25. Orphan's Prayer 29. Last Rose of Summer 1. Faust's Minstrels 3. Devil's Auction 4. Faust 8.

AKRON.—NEW COLONIAL THEATRE (Uly S. Hill, mgr.): Seminary Girl March 17; large audience; good co. Liberty Belles 21 pleased fair attendance. Princess Chic 23. Tenderfoot 30. Babes in Toyland 31. Girl from Kay's 1.——UNIQUE THEATRE (Achille Phillian, mgr.): Escaped from Sing Sing March 20-22; fair co. and attendance. James Boys in Missouri 23-25.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Diplomacy March 17; fine production; poor business. Old Arkansaw 18; fair; good houses. Babes in Toyland 21 disappointed large audience. Warde and Kidder in Salammbo 22. Robert Fitzsimmons in Fight for Love 23. Girls Will Be Girls 25. Girl from Kay's 28. Piff, Paff, Pouf 29. County Chairman 31.

ALLIANCE.—OPERA HOUSE (Smith and Fonda, mgrs.): Wayward Son March 18; fair house; pleased. Wilbur Mack co. opened week of 20 in Under a Shadow; packed house. For Fair Virginia 28. An Aristocratic Tramp 29. Country Kid 31. Struggle for Gold 1. Faust's Minstrels 8. Minister's Son 10. Holy City 18.

ZANESVILLE.—WELLER THEATRE (J. G. Englund, mgr.): Arizona 15; large house; pleased. Orphan's Prayer 18; topheavy house. Eagles' Minstrels (local) 20; capacity; pleased. Isle of Spice 21; business and co. good. Beauty Doctor 22. Babes in Toyland 23. Why Girls Go Wrong 25. Record Stock co. 27-30.

HAMILTON.—JEFFERSON THEATRE (Tom A. Smith, mgr.): Isle of Spice March 17 disappointed large house. At the Races 18; light business; ordinary performance. Minister's Sweetheart 19; good business; fair co. Sho-Gun 22. Girls Will Be Girls 23. Primrose's Minstrels 25. Strollers 26. Girl from Kay's 27. Wizard of Oz 30. Myrkle-Harder co. 2-9.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): Van Dyke-Eaton Repertoire co. week March 13; fair business and satisfaction. Blue and Gray (local) 21, 22; good business; pleased. Lady of Lyons 23. Robert Fitzsimmons in Fight for Love 25. Liberty Belles 29. Heart of Maryland 31. Denver Express 1.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Frederick Warde and Kathryn Kidder in Salammbo March 17; unsatisfactory. Seminary Girl 18 delighted well filled house. Princess Chic 22; enjoyed by capacity. Under a Shadow 24. Wilbur Mack co. 24 in Mr. West from the East and Grit the Newsboy. Babes in Toyland 28, 29. Girl from Kay's 31.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Wilbur Mack co. closed week engagement March 18 to remarkably good business; co. excellent. Plays: Grit the Newsboy, Idaho, Woman's Sacrifice, Mr. West from the East, Irish Gentleman, Two Orphans, Hooligan's Troubles 21. Real Widow Brown 25.

SANDUSKY.—GRAND OPERA HOUSE (Singler and Smith, mgrs.): Beauty Doctor played to capacity March 18; pleased. Liberty Belles 23. Moonlight Maids 27. Girl from Kay's 30.——ITEM: Manager Fred Wright, owner of The Beauty Doctor and York State Folks, spent 19 and 20 here the guest of Manager Prior.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Hooligan's Troubles March 24. York State Folks 28.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Why Girls Go Wrong March 16 failed to give satisfaction to fair house. Faust's Minstrels gave good performance to good house 22. Strollers 29.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Seminary Girl March 16; fair business; pleased. Lady of Lyons 18 (two performances); poor business; good attraction. Liberty Belles 22. Little Homestead 24. U. T. C. 31. Woman's Power 1. Arizona 3. Strollers 7. Shore Acres 18. Winsome Winnie 19. Minister's Son 21.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): To Die at Dawn March 16; fair business; satisfactory performance. Orphan's Prayer 17 to good house; co. excellent; audience pleased. Dr. Jekyll and Mr. Hyde 21 failed to please small business. Why Girls Go Wrong 24. York State Folks 29.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Weary Willie Walker March 16; fair performance; good business. For Fair Virginia 20 disappointed good house. Faust 24. Strollers 28. Oberlin Glee Club 31. Bennett-Moulton Stock co. 1-7. Chinese Honeymoon 7.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Minister's Sweetheart March 16 to fair business; pleased. Missouri Girl 18; co. and business good. Humpty Dumpty 21; good house; pleased. To Die at Dawn 24. Ferris Comedy co. 27-29. County Chairman 30.

PORTSMOUTH.—GRAND OPERA HOUSE (C. F. Higley, mgr.): Devil's Auction March 16; light business; fair performance. Why Girls Go Wrong 17; business fair. Rose Coghlan in Diplomacy 18; excellent performance light house. Faust's Minstrels 20 pleased fair house. York State Folks 27.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Papa's Mama March 15; excellent attraction; good business. Liberty Belles 20; fair house; medium co. and show; pleased. Country Kid 27. Isle of Spice 30. Gay Old Sport 4. Rivals 7. Holy City 13 Devil's Auction 19.

NILES.—NEW VERBECK THEATRE (Verbeck Amusement Co., gen. mgrs.; A. C. Irons, local mgr.): Ross Crane March 15 pleased large audience. The Village Postmaster 17; good co.; played to fair sized audience; pleased. Aristocratic Tramp 22. Cook-Church Stock co. 27-1.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): Denver Express March 17 failed to draw or please. The Real Widow Brown 18; fair business; pleased. West's Minstrels 20; good house; pleased. Beauty Doctor 23. Babes in Toyland 24. Why Girls Go Wrong 27. York State Folks 1.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Elks' Minstrels (local) March 16, 17; packed houses; receipts $1,100. Beauty Doctor 21; excellent co. and house; pleased. Real Widow Brown 24. York State Folks 30.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Old Arkansaw March 16 pleased good house. King of Tramps 21 satisfied good audience. Through the Breakers 24 canceled. Maloney's Wedding 29.

WAPAKONETA.—BROWN THEATRE (A. J. Brown, mgr.): Our New Minister; excellent co. and performance; S. R. O.; receipts $678. Humpty Dumpty March 22. Liberty Belles 30. County Chairman 6. Minister's Sweethearts 14.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Murry Comedy co. March 13-18. Plays: Bondman, Foxy Grandpa, Shamus O'Brien, Resurrection, Man from Missouri; good co. and business. Old Arkansaw 23. Liberty Belles 28.

STEUBENVILLE.—GRAND (C. W. C. Maxwell, mgr.): Isle of Spice March 22; big house; co. and performance excellent. Wayward Son 24. Babes in Toyland 27. Gunner's Mate 1. Faust's Minstrels 5. Jolly American Tramp 22.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Minister's Sweethearts March 18; good business. Louis Mann in Second Fiddle 20 canceled. Babes in Toyland 22. Fair Virginia 24. Denver Express 25.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): To Die at Dawn March 18 pleased medium sized audiences. Faust's Minstrels 27. House dark 18-27.

CANAL DOVER.—HARDESTY THEATRE (W. H. Cox, mgr.): Denver Express March 18; fair house. Princess Chic 21; S. R. O.; fine performance. For Fair Virginia 25. Hoity Toity 8.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, mgr.): Arizona March 16; fine; good house. Beauty Doctor 24. Struggle for Gold 31 (canceled). Jacob Rils 1. Devil's Auction 6.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Side Tracked March 16; big house; good performance. Lyman Twins in At the Races 27. Aristocratic Tramp 4.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Lady of Lyons March 15; good co.; fair business. Humpty Dumpty 17; fair co. and business. King of Tramps 27. Little Homestead 10.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Country Kid March 16; fair performance; fair business. Orphan's Prayer 20; good attraction; poor business. For Fair Virginia 23.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Knights of Pythias Minstrels March 18 to packed house. Faust's Minstrels 25. Strollers 30.

BELLEFONTAINE.—GRAND OPERA HOUSE (Thompson and Whitehill, mgrs.): The Minister's Sweethearts March 15; good co.; poor business. Missouri Girl 17; good co.; good business.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Country Kid March 17 pleased good business. Real Widow Brown 21; fine co.; satisfaction. Why Girls Go Wrong 24. Hoity Toity 13.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Beauty Doctor March 16; house receipts $456.75; good co. Liberty Belles 27. Hoity Toity 6.

BOWLING GREEN.—CHIDESTER THEATRE (J. F. Hutchinson, mgr.): House dark March 13-18. Lady of Lyons 22. Why Girls Leave Home 29.

VAN WERT.—AUDITORIUM (C. B. Pearson, mgr.): Arizona March 8; good co.; pleased fair house. Robert Downing 13; good co.; fair house.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Great Lafayette March 20 pleased full house.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Beauty Doctor March 17; good business. Lady of Lyons 20; fair house. Liberty Belles 24.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): For Fair Virginia March 14; fair business. Hooligan's Troubles 28.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): To Die at Dawn March 20; fair business and co.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Duncan Clark's Lady Minstrels March 15; poor performance; fair business. Howe's Pictures 20.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Why Women Sin March 19; fine business.

OREGON.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): House dark week March 13-18. Harry Beresford 24.

SALINE.—GRAND OPERA HOUSE (John F. Cordray, mgr.): House dark week March 13-19. Harry Beresford 24.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Heir to Hoorah March 16; large and enthusiastic audience; good co. Prince of Pilsen 17; good co.; pleased. Maid and Mummy (return) 18; fair business; capable co. Fays in Thaumaturgy 20-23; good business; pleased. Business Is Business 24. Sergeant Kitty 27. Nat Goodwin 29. James K. Hackett 1.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Chester De Vonde co. 13-18; strong attraction; big business. Plays last part of week:

THE MATINEE GIRL

IT is the time of heavy purple moods and dragging footsteps, the season when, as the physical culturist phrases it, we "feel our body."

Every one is convinced that "blues" are the worst of the train of Spring affections, and friends are holding solemn conclaves as to how to prevent them, or to cure them before they reach the dangerous stages. Never a desperate or deadly deed but started with a dank, miasmatic mood, and the enlightened dread such moods as they fear smallpox or appendicitis. How to cure them, then, is one of the burning questions of these belated Spring days.

One man declared seriously that there are a dozen cures in the ordinary, prosaic acts of every day.

"When I feel the blues coming on I wash my hands," he said. "I wash them long and vigorously. It has driven off impending blues in every case but one. Then I took a long walk until I was tired out, came home, took a shower bath and a long sleep, and woke next morning feeling that the world was created for me."

A brilliant friend of mine said that she had gotten into a chronic state of believing her heart was broken whenever she felt the cloud of indigo descending. She meditated upon suicide. One day a brisk, practical friend said: "Eat something." She followed this homely advice and discovered that what she had thought a broken heart was merely an emptiness of that contiguous organ, the stomach.

A luxurious young woman literally washes away the attack, actually drowns the blue demons, in a warm scented bath followed by an ice-cold shower.

But my friend, "Address All Agents," writes me that he has discovered a unique cure. "Did you ever look at yourself in the looking glass and smile, and keep on smiling until you burst into a laugh? Try it. Greatest cure for blues I know."

Seeing May Robson as Lucille with Francis Wilson in Cousin Billy, seeing her in her own proper person plus a few of the handsome widow's tempers and coquettings, reminded me that no woman can be depended upon to wholly keep her word.

For it reminded me of my first meeting with Miss Robson, and where and when and what was said.

And this is what I scribbled about her in a burst of youthful admiration:

"Miss Robson, the greatest 'make-up artist' in the country, was decidedly devoid of 'make-up' when I saw her. She had thrown a dainty blue silk kimona over her *robe de nuit* and was reclining in bed at her room in the hotel, her head and shoulders supported by a mass of pillows. One arm was thrown carelessly above her head, and the loose silken sleeve with its ruffles of lace fell away from a delicate wrist. The other hand toyed with the contents of a breakfast tray. The woman who looks well before her morning toilette is beautiful. May Robson belongs to this class. Disheveled hair makes any but a lovely woman look slovenly. The little quirks in Miss Robson's locks served merely as emphasis for the brightness of her brown eyes and the alternate play of fun and earnestness in her face.

"'You want to know why a pretty woman transforms herself into a fright on the stage, not by will of manager but of her own free choice? Thank you for the compliment, my dear. It's rather a long story.

"'Years ago I was left a widow in New York with the burden of the care of three children. I undertook to support them by china painting. It was not long before I saw that I could not support and educate them as I desired on the amount I made thus. I thought of the stage. It seemed to me it offered opportunities for women of energy. I secured an engagement for a small part with Mallory at the Fifth Avenue in Called Back. After six weeks of this two of my children fell ill of diphtheria and I lost them. Eventually I got into stock work, but all this is merely preliminary. I sat down one day before I joined the stock company and thought it all out.

"'"Prettiness won't last," I reasoned. "In ten years or so managers will take note of the wrinkles on the face and hollows in the neck and say: 'We want a beauty. Let her go.' But for the grotesque and old parts age is no disqualification." I had an eye to the future, you see, but I had another reason that weighed quite as much, if not more.

"'In one of my first appearances, that is, in The Hoop of Gold, I had a double part. Made up as Tillie, the funny, draggy slavey, I felt comfortable. As the simpering girl I was more like May Robson, having so little make-up, and I was distinctly self-conscious. I benefited by the object lesson. If but little made-up I could not forget that I was May Robson, even on the stage, but as the awkward, homely slavey I could quite forget myself. Indeed, I was a slavey for the time. There you have my reasons for liking to look a guy on the stage.'"

That is what she said um years ago, and this season um years later, she is playing a straight part without more make-up than a bit of nose powder. Why?

Viola Allen, though regarded as one of the most reserved and uninterviewable women on the stage, once gave her opinion of the growing tendency away from marriage on the part of ambitious professional women. Miss Allen, herself unmarried, said:

"The future of all women, whether they are independent or not, includes wifehood and motherhood. The fact that a woman has marked out a career for herself need not in any way bar her from that great happiness which is her right. On the other hand, it should help to make her better fitted to take upon herself the great responsibilities of life.

"While she is struggling to win fame and a competence she is gaining experience, depth of character and strength of mind which will add to the brightness and beauty of her future, whatever that may be. It is a great blessing that women are no longer compelled to sit quietly at home and wait for that which the future has in store for them, but are able to put in their time to the very best advantage, mentally and physically.

"Women are beginning to look upon marriage more as men do, in the light of something to achieve at the right time, and this is an attitude they have only been able to assume within the last few years. A woman need not marry for a home, and to my mind there is no single phase of this question of her future so full of significance as that which is embodied in this one statement. The very fact that she is capable of taking care of herself, of providing for her own creature comforts, and possibly for others near and dear to her, makes her demand more of the world, and of man, than her sister before demanded, with the result that when she does marry it is for the one and only reason that should prompt a woman to take the step—for love.

"Not only will the future see more marriages of independent women, but these marriages will approach nearer the ideal one. Men and women stand upon an equal footing, they feel a sympathy and love for each other which have nothing of the dependent quality on the feminine side nor the domineering one on the masculine, and the single woman will be proud and happy to make the lines of her life parallel with those of a man who appreciates her mental qualities and to whom she can be a helpmeet in the true sense of the word."

To those who write me asking "What shall I do to become an actress?" I send these words of one whose judgment can scarce be challenged.

Julia Marlowe says: "Those amateurs who write me about their desire to go upon the stage have a great deal to say about their souls and certain other temperamental qualifications which they think warrant them in becoming players. I never had one write to me that he or she was taking lessons in fencing or in voice training or in English literature. All that seems to be deemed of small account, and yet some excellence in those three accomplishments—fencing, voice training and English literature—should be the very first steps in any preparation for the stage. What difference whether they be learned in a dramatic school or in the ranks of a minor company or in a barn? How can a person who aspires to give an outward expression of what is beautiful and intricate in literature presume to ask advice concerning a stage career until he has fulfilled in some measure these three obvious requirements for such a career? Let them come with a little learning as an evidence of good faith when they ask for places in our companies."

Ida Conquest is one of the most assiduous students on the stage. A group of women were discussing the worn old theme of how to get on after you have gotten on the stage.

"Art means labor," quoted Miss Conquest; "hard, ceaseless, unsatisfying labor. Her service is work. Her reward strength for more work."

The chat turned upon the requirements of the woman who would an actress be. Miss Conquest said there are six, and named them in the order of their necessity. "Temperament, intelligence, power of concentration, capacity for work, voice, comeliness."

The young son of a deceased playwright is on his first starring tour this season. A borough paper published a review of the performance, opening with this statement: "This young star is the son of ———, who is now dead and met with a warm reception." THE MATINEE GIRL.

PRESS AGENTS COMBINE.

The press agents of New York have banded together in an association having for its object the control of the privileges of the craft, and also to end the system of ticket "grafting," or obtaining passes, usually through misrepresentation, which are then sold—a system which has grown to such an extent that the representatives of the various theatres found it necessary to unite their efforts to prevent and exterminate it. About fifteen men who are fortunate enough to remain in New York through the season met a week or so ago and resolved themselves into the Press Agents' Association. A secretary was chosen and they proceeded to form an "index expurgatorius," which contains the names of 150 persons who have either no right to request courtesies or who abuse them by too frequent requests or by selling the passes they receive. The list contains the names of many who have been caught in the act of selling the orders for about one-quarter of their face value. This practice has grown to such an extent, it is said, that it is possible to buy tickets for the theatres in thirty or forty cigar stores, which are the largest buyers from the grafters. The list includes the names of men and women who falsely claim a connection with the press, and of papers published in and about New York, who either sell the tickets or employ blackmail methods. The band of press agents includes Charles Emerson Cook, of David Belasco's staff; Mason Peters, director general of Henry W. Savage's forces; Wells Hawks, who has the same position with Charles Frohman; Channing Pollock, who supervises the Shuberts' publicity; W. Rollo Sill, who is with Hamlin, Mitchell and Fields; Philip Mindil, of the Weber Music Hall; Harry Schwab, who promotes interest in Ellis Jeffreys; Clinton Fisk, of the Proctor theatres; John Flaherty, of the Majestic; C. Van Dusen, of the Academy; Wilbur Bates, New Amsterdam Theatre; Will McConnell, Savoy Theatre; Harry Fulton and Burton Emmett, Liberty Theatre; William Thompson, Hippodrome; James Forbes, Hudson Theatre; Louis Werba, New York Theatre; Bruce Edwards and William Wood, Broadway Theatre; W. Stanley, Empire Theatre; J. W. Rumsey, Lyceum Theatre; H. Douglas, Grand Opera House; John B. Reynolds, Herald Square Theatre, and Mark Leuscher, New Amsterdam Theatre.

LEWIS McCORD.

On the first page of THE MIRROR will be found a picture of Lewis McCord, who for several seasons has met with success in the vaudeville houses, presenting an amusing sketch called Her Last Rehearsal, written by William Holcomb. The plot of the sketch revolves around a girl with more ambition than talent, who wishes to become an actress. She engages a stage-manager to rehearse her in the role of Juliet, and her awkwardness and lack of intelligence, as well as the irritating effect of her attempts at acting on the irascible stage-manager, form the basis of a number of funny situations. The scene used shows the bare stage, and the audiences seem to take a special delight in staring at the blank wall at the back and in commenting on the manner in which the various articles used behind the scenes are taken care of. Mr McCord did not need to study his part in this sketch very carefully, as he had plenty of experience in coaching ambitious young persons during his connection with many prominent legitimate companies. This experience has resulted in a performance that would be hard to excell. He plays his part with so much realism and such an abundance of energy that it is impossible for even the most hardened theatregoer to refrain from merriment at his work. The success of Her Last Rehearsal has been so pronounced that Mr. McCord has found it almost impossible to discover a worthy successor to it.

A CHARITY READING BY MRS. LE MOYNE.

The Ladies' Auxiliary of the Society of the Lying-in Hospital will give a reading by Mrs. Le Moyne at Sherry's Thursday afternoon, March 30. The proceeds will go into a fund to be used among the East Side poor. Among the patronesses are Mrs. Ogden Mills, Mrs. Rhinelander, Mrs. J. Hobart Warren, Mrs. J. Pierpont Morgan, Mrs. Edmund L. Baylies, Mrs. H. L. Roosevelt, Miss De Forest, and Miss Callender.

THE HOLLAND BENEFIT.

The one touch of nature that makes the whole world kin was in evidence at the Metropolitan Opera House on Friday afternoon, March 24, and the result was the net earning of about $25,000 for the favorite actor, Joseph Jefferson Holland, apparently a record-breaking sum in the history of benefits, made possible by a record performance and a record audience. The total realized at the famous Wallack benefit was exceeded by several thousands.

Never has the lobby of the great temple of opera presented such an attractive appearance, or been crowded with such a veritable "rosebud garden of girls," and spontaneity was the note of the hour. The first hit of the afternoon was made by Paula Desmond, of the Lew Fields company, who sold Victor Herbert one carnation for $250; and just after the benefit Trixie Friganza sold a dog which she picked up from a man on the street for $150 to another man, who put the animal into a carriage and drove away, after Joe Weber had offered for the dog $100, Lillian Russell, $110, and May Irwin, $125. Mrs. E. L. Fernandez and "Aunt" Louisa Eldridge were at the head of the stunningly gowned actresses who sold flowers, candy and programmes in the lobby and throughout the house. Among them were Hilda Spong, Fay Davis, Marion Shirley, Odette Tyler, Meta Maynard, Grace Hopkins, Mary Ryan, Lauro Hope Crews, Thais B. Magrane, Grace Heyer, May Buckley, Ruth Holt, Dorothy Tennant, Marie Boland, Mrs. Arnold Daly, Marion Ballou, Eleanor Robson, Elma Smith, Mrs. Ralph Delmore, Marion Delmar, Rosalie De Vaux, Josephine Ashton, Maida Craigen, Elizabeth French and others equally well known.

The programmes were in the form of a booklet and bore, beside a picture of Mr. Holland by Vos, reproductions of original drawings by E. W. Kemble, Frederic Remington, Robert Reid, "Hy" Mayer and M. L. Metcalf. Dozens of them were sold for $10 each. The amount realized from the sale of flowers, bon bons and programmes alone was $4,000.

During the intermission Alice Fischer, assisted by the members of the Twelfth Night Club and Professional Women's League, sold cups of tea in the foyer tea room at top notch prices and raked in a golden harvest. George Holland, a brother of Joseph Holland, was the guest of the Lambs' Club in its seat for which $1,055 was paid, and which when it was raffled off at the Lambs' Club a few nights before was won by Morgan Coman, of the College Widow company. Mrs. Cornelius Vanderbilt bought a box for $300 and sent it back to be resold for the benefit, when it brought $500 more, and there were other instances of the same occurrence. The Executive Committee were headed by Joseph R. Grismer, and it members were drawn from every business and profession.

On the great stage practically every star on Broadway or some member of their company made a red-letter gathering, and not a company in New York rehearsed on the day of the benefit. Some actors came all the way from Philadelphia, Washington and other cities to play.

Could Joseph Holland, ill in his little hotel room not far from the theatre, have been back of the footlights he would have been at home among his friends and surrounded by the old-time breath of his art. As it was, he was kept busy during the afternoon reading scores of letters and telegrams from both friends and strangers all over the United States.

The first feature of the remarkable programme, which went through without a hitch of any sort, after the splendid orchestra overture led by Victor Herbert, was a burlesque on David Warfield in The Music Master, entitled The Music Mister. It was written, as the programme stated, by Lamb Edgar Smith and staged by Lamb Hugh Ford. It was full of surprises and screamingly played by the following cast of Lambs: Herr Anton von Binnwig, William Courtleigh; Signor Ticklefida, George Marion Monsieur Picnic, Alfred Hickman; Herr Spoons, William Burress; Henry Scampton, Brandon Hurst; Mr. Corsfello, Herbert Carr; Mr. Schwartz, Stewart Brice; Danny, Sam Edwards; Helen Scampton, Morgan Coman; Mrs. Souseton, Charles Bowser; Chinny, Charles Butler. The stage and musical directors for this were George Marion and Theodore Bendix.

Mrs. Leslie Carter never appeared to better advantage than when she came forward to read a characteristic letter from Joseph Jefferson to Mr. Holland. Mrs. Carter said it was her first appearance in the role of speechmaker "as a private citizen." She paid her own eloquent tribute to the beneficiary of the day, closing as follows:

Our Joseph Holland, worn and wearied by illness, is now tired. He is resting from the struggle. And we who have shared his success—we who have seen his beautiful work—in memory of the many happy hours he has given to us, are here to-day to thank and to remember him and to wish him ease and peace and comfort and—God bless him. And now I am going to read you a letter—and I need not say how gratified I am to be able to do this—a letter from Joseph Holland's godfather, Joseph Jefferson—Mr. Jefferson, that splendid old man, who for over half a century has given lustre to the stage, honor to manhood, and love to his kin and kind. The letter is written from Mr. Jefferson's Winter home at Palm Beach, Fla.

Mr. Jefferson's letter was received with frequent bursts of applause. It was as follows:

The Reefe, Palm Beach, Fla.,
March 10, 1905.

To Mr. Joseph Jefferson Holland.

My Dear Joe: As I have known you from the hour of your birth up to the present time, it is natural that I should feel deeply interested on the occasion of this most auspicious testimonial.

Your father and I were friends for forty years. He was the merriest soul I ever knew and the most inveterate practical joker of his time. I now recall an instance when goldfish were first introduced in one of the public fountains of New York. With many others, I had gone to see the then novel sight, when your father appeared in the crowd in full sporting costume—high boots, straw hat, and basket, carrying a fishing rod and campstool. Pushing the crowd aside, he coolly sat down and began to angle for the goldfish. The bystanders vigorously remonstrated with him, but he pretended to be deaf and dumb. A policeman was sent for, and your father tried the same deaf-and-dumb game with him, but he was threatened with being locked up, whereupon the old gentleman recovered his speech and told the officer that he would give him the means to lock him up with; so he reeled in his line, at the end of which was a large bunch of keys. The crowd, which by this time had recognized the favorite comedian, roared with laughter and cheered him as he departed. The policeman, I need not say, was dumfounded.

I was requested by your parents to officiate as godfather to Joseph Jefferson Holland. Of course I consented. I met them at the church, your mother in tears, your father wreathed in smiles; you rebelled at the ceremony, and no wonder, for you were surrounded by enough stiffly starched frills and ruffles to make any young one low spirited. I, of course, promised to bring you up in the way you should go, and the way you did go was tremendous, for, though I brought you up, I could never take you down.

Our next domestic relations were of a more solemn character. A telegram from your mother announced to me the death of your father. I hastened to town, and, taking your brother with me, repaired to the church your mother attended and asked the minister if the funeral could take place from his church. He consented, but when I mentioned that Mr. Holland was an actor he withdrew his consent. "But," he remarked, "there is a little church around the corner where you might get the pastor to bury your friend," to which I replied, "If that is so, then God bless the little church around the corner." And I am glad to say that it has kept its baptismal appellation to this day, and I am glad to know that in the same year I was godfather to yourself and christened the Little Church Around the Corner.

And now, my dear Joe, I feel it must be gratifying for you to know that, though through your illness you have fallen by the wayside, it has been from no fault of your own, and that thousands of eager hands have been stretched forth to raise you to happiness and comfort, and, believe me, no one rejoices in this more than your affectionate godfather,

JOSEPH JEFFERSON

The next attraction presented was William Gillette and Ethel Barrymore in a thrillingly funny episode of dim light and general smash up entitled The Frightful Predicament of Sherlock Holmes. In this Mr. Gillette had not a word to say, but discovered at once that Gwendolin Jones was crazy and promptly sent her to the lunatic asylum. This skit was presented in place of The Silent System, and Miss Barrymore played her part cleverly after only twenty minutes' study of it. The two stars were assisted by Harry McArdle, W. R. Walters and Frank Andrews. Evie Green, of the Duchess of Dantzic company, next received applause for her Irish and French songs, in which she was accompanied by John Lund.

Then came one of the hits of the afternoon, The College Widower, which was never produced with more spirit, Marie Dressler and Joseph M. Weber in particular outdoing themselves. Additional applause was occasioned by the presence in the second scene of the football teams of Strongheart, led by Robert Edeson, and of The College Widow, led by Frederick Trusdale. The College Widower had this cast: Professor Witheredloon, Aubrey Boucicault; Stubby, Joseph M. Weber; Ratty McGown, Charles A. Bigelow; Mrs. Hiram Buttin, Edyth Moyer; Jim Witheredloon, Frank Mayne; The Town Policeman, Sam Marion; A Box Office Victim, John C. Miller; a Ticket Seller, Thomas Sedgwick; a Door Keeper, Henry de Packh; a Theologue, W. Douglas Stephenson; Hon. Ellen Slick, Aimee Angeles; Tilly Buttin, Marie Dressler; Babe Slick, Alexandra Hall; Polly Mitchell, Bonnie Maginn; Dixie McAllister, May McKenzie; Jinny Hooper, Vera Cameron; a Ticket Speculator, Mable Verne; Sally Cameron, Addie Orton.

During the intermission Julian Edwards conducted a large orchestra in selections from his own Love's Lottery.

The long to be remembered performance came to a close with The Entertainment Agency, a skit by George Broadhurst, in which a remarkable list of noted stars appeared. The place was the office of Mrs. Fernandez, and the time any afternoon after regular office hours. Blanche Walsh was discovered in the character of a scrub lady, Gladys Smithers, in a very go-as-you-please sort of a sacque and skirt, engaged in chasing the office boy, Herbert, otherwise Lew Fields, from point to point in her strenuous work of mopping the floor. A very commanding Mrs. Fernandez, in the person of Hugo Toland, appeared and took her place at the desk, and shortly there appeared a gorgeous society lady in green velvet and a picture hat. It was Morgan Coman, turned for the hour into Mrs. Halibut Steak, who was about to give a private vaudeville entertainment, and came to "Mother" Fernandez to supply the talent therefor. She was accompanied by a vision in blue, Louis Payne, disguised as Flossie Writewell, secretary to Mrs. Steak. In the meantime Blanche Walsh, otherwise Gladys Smithers, had been telling her family troubles to Herbert. She confided that she believed Mrs. Fernandez was the woman who had stolen the affections of her worthless husband, Claude Clinton Chillingwater, and that she would "stay here, live with her, sleep with her, eat with her, until I find it out—and then"——

The telephone in the interim kept Mrs. Fernandez busy, and Digby Bell was announced in the anteroom, and ordered sent up. He appeared in ordinary afternoon dress, and got a rousing reception from the house. He gave Mrs. Steak a clever little recitation, telling of the visit of a newsboy with his little blind chum to the theatre, giving a graphic recital of the play as it proceeded, and finally taking the part of the blind boy in a fight. It was cleverly done and heartily acknowledged by the great audience. Next Francis Wilson and Henry E. Dixey were announced, and such a pair were never seen anywhere but in Erminie. They did a song and dance from that opera, but the audience would not let them go. They were called and recalled, finally getting off with some clever fooling in the way of dancing, in which Dixie proved that his nimble gracefulness had not passed with the days of Adonis. David Warfield came next, and received one of the warmest greetings of the afternoon. His first contribution was an amusing burlesque on Salvini as Othello, and he responded to a vociferous recall with James Whitcomb Riley's poem, "Good-bye, Jim." Jeff De Angelis sang a funny song and then gave an imitation of an orchestra leader which convulsed the house. Phœbe Davis came on and announced that she had been Driven From Home, and Peter F. Dailey was passed in review for the inspection of Mrs. Steak. Eddie Foy, whose name was not on the programme, wandered in, took the applause provided him, and wandered out again. Then Nat M. Wills as Claude Clinton Chillingwater, *née* Smithers, sang some very funny songs, and provided Gladys Smithers, *née* Blanche Walsh, with a chance to throttle Mrs. Fernandez and give a bit from her famous scene in The Woman in the Case, which she did amid great applause. Hattie Williams closed the parade with a musical number, assisted by the following sprightly chorus: Hilda Spong, Nella Bergen, Dorothy Hammond, Jessie Busley, Grace Heyer, Louise Closser, Dorothy Donnelly, Dorothy Tennant, Dorothy Dorr, Henry Woodruff, Vincent Serrano, Joseph Coyne, Joseph Wheelock, Jr., William Courtleigh, Robert Lorraine, William Courtney, Ernest Lawford and Francis Carlyle.

For the smoothness of the whole performance much credit is due the stage-managers, George Marion, Winchell Smith, Franklyn Roberts, Frank B. Hatch and Lewis Hooper. The benefit was in many respects the most notable ever given in New York.

Joseph Holland on March 25 made public a statement expressing his thanks to every one who in any way aided in the benefit at the Metropolitan Opera House, by which more than $26,000 was obtained for the popular actor. Mr. Holland expresses his thanks as follows:

To that wonderful family of God's children, the men and women of the stage—always loyal, always eager in time of need to stand by one another—to my brethren of the kindred arts, to the musicians, the artists, the authors, the members of the press and, lastly, to the great and generous public, I tender a heart full of love and gratitude for the unparalleled evidence of their sympathy and affection with which they have showered me. This is a day in my career that can never be forgotten, nor can I forget the incomparable honor my comrades have paid me by their unselfish labor in my behalf.

THREE ONE-ACT PLAYS.

At the Manhattan Theatre on Wednesday afternoons, March 29 and April 5, members of the Manhattan company will appear in three one-act plays by Mrs. Fiske, under whose personal direction they will be staged. The plays are The Eyes of the Heart, A Light from St. Agnes and The Rose. The casts of the three plays will include John Mason, George Arliss, William B. Mack, Etienne Girardot, Robert V. Ferguson, Edward Donnelly, Monroe Salisbury, Charles Terry, Fernanda Eliscu, Emily Stevens, Mary Maddern, Lucy Spencer and Gertrude Graham.

At Liberty, Louise Valentine, next season. * *

THE LONDON STAGE.

Irving Still Improving—Meritorious Mr. Smith—Agatha—The Devil's Daughter—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, March 11.

Again I start my letter with Sir Henry Irving, for he is, of course, the most important living figure to be found in connection with the drama, which he loves so deeply and serves so loyally. I rejoice to inform you that Sir Henry is still improving in health, though the doctors have not yet allowed him to leave his Wolverhampton hotel. I had the cheeriest of telegrams (quite a lengthy epistle) from him a day or two ago, saying that he was just off for a drive, and that he hoped soon to see me in London.

Everything is now in train for Irving's Drury Lane season, starting in May.

Speaking of Drury Lane, Manager Arthur Collins has this week visited Novelist-Dramatist Hall Caine at St. Moritz, and Caine has read to him his adaptation of his own story, The Prodigal Son. Caine has, I learn, made here and there some very striking departures from the story. He even talks of having a happy ending, forsooth! This may shock some devout Caine-aanites, but it shows that H. C. knows his business. He knows enough of Old Drury to know that in that vast drama house any play with a tragic ending, no matter by whom written, is not worth a pennyworth of cold gin, as the Cockney has it—or a dime's worth of taffy, as some of your cocitizens might say.

Speaking of Americans, Dr. Washington Sullivan, who has lectured here a good deal on the Ethics of Religion, or the Religion of Ethics, last Sunday lectured the O. P. Clubbers on "The Ethics of the Drama." The honored front-named doctor proved himself a critic as keen as he was common-sensible, and, indeed, his discourse was far and away the best that has been shed upon these clubbers for years past. Another chalk to America.

The dramatic output this week has been of a varied, if not altogether of a vivacious, character. It started at the Coronet, Notting Hill, by F. R. Benson and company's first London presentation of a fine translation of the Orestean Trilogy—namely, Agamemnon, Orestes, and the Libation Bearers. This noble old Greek work was, for the most part, finely declaimed by these Bensonian Shakespeareans. This interesting, not to say daring, experiment was in every way a success and has since been repeated.

The next new essay calling for criticism was an adaptation by Actor Creagh Henry of the brilliant Arabella Kenealy's novel, Dr. Janet of Harley Street. Owing to the fact that the adaptation appeared jumpy, through being ill played and worse mounted, in a place utterly unsuited for it (namely, the huge and barnlike Crystal Palace Theatre), I am unable, I regret to say, to say much if anything in its favor. So no more on that head.

Anon Messieurs the critics were summoned to the Camden Theatre, in Camden Town, in order to sample Mr. Smith. This was a comedy-drama written by Walter Reynolds, an ex-manager, experienced playwright and present actor, who, with his wife, Ellen Lancaster Wallis, lately toured with Irving. This play is a study of the manners (mostly bad manners) adopted by a set of high and mighty (or swagger) swells toward a worthy—nay, noble-hearted—fellow, because his name is Smith. Even his high-class sweetheart, although loving him well, tries, like the others, to get him to adopt a more aristocratic surname. But Smith is firm and eventually he wins all along the line.

There is much merit in Mr. Smith. All it needs is cutting, especially as regards the last act, which is something of an anticlimax. The principal parts were well sustained by Hamilton Stewart, Lumsden Hare, Agnes Knights and E. Dagnall.

One of the plays I have seen during the last week would make MIRROR readers' hair curl could they behold it, as perhaps they may in due course at some American melodrama house. This drama is the work of a suburban actor named Edward Thane. It is entitled The Devil's Daughter, and the leading character well deserves that diabolical designation. This demoniacal damsel started by luring a young artist into marriage; then she cleared out, taking all his portable property she could lay her Satanic claws upon. Anon she lured a wealthy young heir into leading her to the altar, but when they came out of church the Beelzebubian beauty's little game was foiled by the sudden appearance of her now starving first husband, who was endeavoring to exist by chalking pictures on the pavement of the London sidewalks. Next the Mephistophelian minx chloroformed the wealthy heir's original (and proper) sweetheart, and shut her in a mummy chest to die! Then she burgled the wealthy heir's wealthier uncle's house of £10,000 worth of jewels, and had the wealthy heir charged with putting up the joint and driven into the cold, cruel streets. Next, hearing that the drugged heroine didn't die, the fascinating fiendess had her bound in chains and thrown into a loathsome den in order to starve her into leading a life of shame. Anon, the bloodthirsty beauty caused the wealthy uncle to be murdered *coram populo*, and with a huge dagger. Then she put cold poison into the ditto water of her now still more starving husband. Next, finding that, like the late King Charles the Second, he seemed "an unconscionable time in dying," she stabbed him to the heart with a jewelled hatpin, which she then coolly wiped and placed back in her lovely and lurid locks. In due course (and before being slain herself) she committed sundry other crimes that gave convincing proof of her relationship to the Prince of Darkness, whom Shakespeare declared to be a "gentleman," whom Defoe asserted to be much maligned, whom the proverb says is not so black as he is painted, and who the gentle Marie Corelli assures us is very sorrowful.

The only West End new play of the week was one written by Mrs. Humphry Ward (author of Robert Elsmere) and Poet-Playwright Louis Napoleon Parker (who seems lately to be collaborator-in-ordinary to all sorts of novelists and playwrights). This play is a society drama entitled Agatha, and it was produced at His Majesty's on Tuesday afternoon by Beerbohm Tree, before one of the most fashionable audiences ever seen, and in aid of that excellent charity, Princess Mary's Homes.

I am sorry to have to say such a thing of Mrs. Humphry Ward or of Mr. Parker, but I tell you the honest truth, Agatha is not at all a nice play. It had several pretty scenes and of course the dialogue (being by two such adepts) was mostly of an excellent kind. But that the tone of the play was nasty rather than nice will be guessed when I tell you that in the chief scene a middle-aged father, annoyed because his nineteen-year-old daughter (the name part) would not marry a certain unpalatable man he had chosen for her, told her gloatingly that she was "illegitimate," and no child of his! The whole piece left a nasty taste in the mouth, although, as I say, it had some good scenes, and gave some scope for acting. All the available histronic opportunities were made the most of by B. Tree's daughter, Viola, as Agatha, by Herbert Waring as the aforesaid brutal father, by Dawson Milward as Agatha's very tall sweetheart, and Henry Neville in a part several sizes too small for him. Lillah McCarthy (so long leading lady with poor Wilson Barrett) played beautifully as Agatha's "illegitimate" mother.

Agatha is to be repeated to-morrow night, when Tree will run up to Oxford University to play Hamlet with the Varsity amateurs. Tree will withdraw Much Ado About Nothing next Saturday week, and will for the nonce revive A Man's Shadow, recently played by him before Britain's King and Queen, who, by the way, went to the Palace Variety Theatre on Thursday night.

Touching Tree, I have to tell you that he has taken over Les Affaires sont les Affaires from George Alexander. Tree will have the play adapted by Sydney Grundy, and will not use Robert Hichen's adaptation, lately seen in your city.

Another Du Barri play is to be produced in the fall by Mr. and Mrs. Charles Sugden. The Lady of Leeds, by Captain Marshall, will be withdrawn to-night from Wyndham's, and Our Flat, lately revived at the Comedy, finished up last night. Beauty and the Barge finished its long run at the Haymarket to-night.

Mrs. Clement Scott (widow of the late distinguished dramatic critic) was summoned to Bow Street Police Court this week to show cause why she should not deliver up to the Adelaide Neilson Fund for the Relief of Poor Actors the papers, bank books, etc., which her late husband held as cotrustee of that fund with Sir Henry Irving and John L. Toole. It had been arranged that Sir Squire Bancroft should act in place of poor old Clemmy, but Mrs. Scott declared that he wished her to take up his duties. Mrs. Scott's solicitor said that she had delivered over all the papers she had as yet been able to find. The case was adjourned for a month to enable her to find more papers.

Seymour Hicks and his wife, Ellaline Terriss, have just signed to play and remain under Charles Frohman's management for five years to come.

George P. Bancroft (son of Sir Squire and Lady B.) has just finished for immediate production a play called Lady Ben. I wonder he didn't call it Lady Ben-croft.

March 18.

A matter which has caused conversation mixed with consternation is one of the new plays of the week. This was entitled The Three Daughters of M. Dupont, and had been translated for the Stage Society by St. John Hankin from a play by the ingenious but somewhat preachy Brieux. Brieux is fond of running a "purpose" or two through his plays, as exemplified by La Robe Rouge (otherwise The Arm of the Law), which was written to attack the habits and customs of French examining magistrates. In The Three Daughters of M. Dupont the good Brieux has worked three purposes—one around each daughter. Thus he contrives to treat, in turn, a passion for fashion, a mania for religion and for its opposite, and a yearning for motherhood. With regard to the last-named thesis this didactic rather than dramatic drama burst forth into such "realistic" references to marital life, motherhood and so on and so forth that many of us have since been blushing all over us.

It would not be "becoming" for one to enter into full details regarding this drama, which the Stage Society produced on Sunday night (as is its wont) and revived on Monday and Tuesday. Therefore I will but add that it was well acted, especially by Ethel Irving, Italia Conti, Kate Bishop, and O. B. Clarence.

I ought to add, however, that a fresh batch of excitement is due concerning this French work on account of the Lord Chamberlain having notified the Stage Society that, as the Licenser of Plays refused to license this piece the S. S. had no right to produce it, even in their private (or subscription) manner. It remains for the S. S. to show that they have not "taken money" in a technical or managerial sense.

In the next important production of the week—namely, Everybody's Secret, at the Haymarket—there was also a blot on the moral sense, but happily it was of a nature that can be cut out and never missed. This play has been adapted by Captain Robert Marshall and Louis Napoleon Parker from Pierre Wolff's comedy, Le Secret de Polichinelle. In anglicizing the story Robert and Louis have made the young couple married instead of "keeping house together," as the Second Mrs. Tanqueray puts it. But strangely enough, Louis and Robert have (as needlessly as gratuitously) arranged that the "hero" (if I may call him so) only married the heroine because he had seduced her and she had borne him a child! This is almost as bad as the original French idea of the young couple being paramours instead of respectable married people.

Barring this blot (which can be wiped out by a stroke of the pen) Everybody's Secret pans out as a charming and most delightful play, affording splendid acting scope especially for Cyril Maude and Carlotta Addison as the fussy but golden-hearted old couple who fondly imagine that nobody but themselves know of the young couple's secret union. The play, beautifully mounted, is an undoubted success and therefore will, I take it, be the best production of the memorable and—until dissensions arose—most commonsensible Harrison and Maude Haymarket combinations.

Willie Edouin produced (or rather Manager Frank Curzon produced for him) at the Strand last Saturday night Lawrence Sterner's farcical comedy, Off the Rank, which Willie produced originally at Liverpool a year or so ago. I described the play fully in THE MIRROR of the period. Therefore I need only say now that the piece is a right down regular screamer, and that it affords Edouin abundant opportunities for humorous acting as a cabman, a house painter, a detective and a fashionable French female milliner. In the last-named disguise the wily Willie trims a lady's hat so cleverly as to call for loud praises from feminine playgoers in front.

Off the Rank cannot run at the Strand very long, as at Easter the said Curzon must produce there a new musical play written by W. H. Risque and consumed by Howard Talbot.

At the moment of mailing I have news that Sir Henry Irving is still getting on well. He is expected to be able to reach London to-morrow or Monday.

GAWAIN.

CUES.

Joseph Brooks will sail for London next week.

Fred Frear, who played in The Sultan of Sulu for two years, has been engaged for the leading comedy part in the Elmer E. Vance new musical comedy, The Girl and the Moon, and joined the company in Providence yesterday (Monday).

The Struggle for Gold company, owned by the Gaspard Brothers, and managed by Joseph Masturo (one of the Gaspard Brothers) closed in Jamestown, N. Y., March 18. The Gaspard Brothers left the production Sunday morning.

Beginning the early part of April Manager Lawrence, of the Madison Square, will start a series of flying matinees in cities within a radius of one hundred miles of New York, thereby following the vogue that holds extensively in England. These matinees will be given on Mondays, Thursdays and Fridays, and will in no wise interfere with the regular performances at this theatre.

Mary Mannering announces special matinees soon of Frou Frou and The Lady of Lyons. Following the run of Nancy Stair Frank McKee will produce a short play by Leo Dietrichstein and the one-act curtain-raiser, The Country Mouse. The star of this piece will be Edna Wallace Hopper, who has been touring in it during the season, but who recently concluded her road engagements. It is likely that the change of bill will be made in about four weeks.

The Cornell Alumnæ clubs have bought up all the seats at the performance of The College Widow Monday evening, April 10. The evening is to be known as the Cornell night. The proceeds are to be devoted to finishing work on the Cornell athletic field at Ithaca.

T. M. Parrott has an article on "Stephen Phillips, a Modern Master of Poetic Drama," in the April *Booklovers' Magazine*.

Simple Simon Simple, by Charles H. Brown and Otis F. Wood, will be produced early in May. The new vehicle is a comedy opera. Rehearsals will commence in Philadelphia in a few weeks, and among those announced for the production are Burt Howard and Leona Bland, who will originate the comedy and soubrette roles, and William H. Mack and Mae Phelps the eccentric and prima donna roles.

Liebler and Company announce three Lenten matinees of Bernard Shaw's plays during the current engagement of Arnold Daly and his company in You Never Can Tell. Yesterday afternoon Candida was performed with the original cast except John Findlay, who substituted for Herbert Carr of the original cast in the part of "Popper" Burgess, and Thomas Thorne, who took the part of Lexy Mill, formerly taken by F. Newtorn-Lindo. April 3 and 10 The Man of Destiny and How He Lied to Her Husband will be performed.

John M. Hickey announces that John Griffith's tour in Macbeth will close May 27 at the Russell Theatre, Ottawa, Canada, after a season of forty-one successful weeks without the loss of a single performance. Extensive preparations are being made for next season's production of Richard III. The season will begin Sept. 3 and is booked to the following May. The company will include many members of the present support, who have been with him several seasons.

H. B. Whittaker's A Country Kid company will close a thirty-two weeks' season at Salem, Ohio, April 1.

The Mantelli Grand Opera company closed its twenty weeks' transcontinental tour at Kansas City last week. Charles H. Duffield and Will H. Barry, acting and business managers, returned to Chicago to rejoin the business staff of Pain's fireworks spectacles for the Summer. Madame Mantelli created considerable surprise in Chicago by the public announcement that she intended to retire from the professional stage and make her permanent home in that city, where she will establish a grand opera school of music.

Allan Pearce, of The Volunteer Organist company, and Sophina Wood, a non-professional, were married at the parsonage of the First Presbyterian Church in Albany, N. Y., on March 26, Rev. David O. Meare officiating.

M. Armbruster, scenic artist, of Columbus, Ohio, is in town for a few days.

Henry Tarleton Willis has an interesting article on "The Music Master and David Warfield" in the April *Pearson's*.

AMONG THE DRAMATISTS.

At Old Point Comfort, a comedy-drama by Daniel L. Hart, author of The Parish Priest and other plays, will have its first production in New York next month.

J. Welsey Rosenquest, manager of the Fourteenth Street Theatre, announces that he has signed contracts with Laura Jean Libbey and James R. Garey for the dramatization of some of Miss Libbey's novels. The first play, dramatized from "Miss Middleton's Lovers," is completed and has been accepted by Mr. Rosenquest. It will be produced next September at the Fourteenth Street Theatre.

The dramatic rights to "Billy Duane," Frances Aymar Mathews' new novel, have already been applied for, and it has been published for but a week. One scene in the story represents a women's gambling house at a dressmaker's "house without a staircase."

Walter Fessler's house was visited by a sneak thief the evening of March 20, and he lost a number of articles.

Marion Russell returned on the steamer *Baltic* from a six months' tour of England, France and Ireland, having disposed of the British and Australian rights to her plays, Quicksands of Folly and For His Sister's Sake.

Paul Armstrong's new American drama, The Heir to Hoorah, will be given its New York premiere in the Hudson Theatre April 10.

RUDOLPH O. GOLDSMITH.

Bennington, Vt., lost last week by the death of Rudolph O. Goldsmith one of her most prominent sons. By profession a musician, he easily overtopped all artists there and showed the path where others followed. Primarily a violinist, inheriting his gift from a musicianly German parentage, he became successively a leader and composer. As a conductor he successfully organized and led for many years a brass band of high calibre, and a stringed orchestra of more than average capability. Mose of the members of each were pupils of his and gained their merit as musicians from him. As a composer he was of national repute. His best works, such as the "Old Guard," "West Point," and "Benningtonian," marches need no comment, for they have ever been their own prophets. To the theatrical profession he is best known as co-manager of the Bennington Opera House for twenty-five years, first as manager of Library Hall, and for the last decade as head of the Opera House. He has successfully afforded the people of Bennington the best attractions in theatrical lines. His death takes from the community a good citizen, a noble man, an artistic musician, a capable theatrical manager and a zealous lover of all tht is best in the drama.

OBITUARY.

Jules Verne, the French romancer, died at Amiens, France, on March 24, from a complication of diabetes and paralysis. He was born at Nantes, France, on Feb. 8, 1828, and, though bred to the law, his attention was early drawn to literary work. When only twenty years old he collaborated with the younger Dumas, one of his close friends, in the writing of a little comedy called Split Straws, which was produced at the Gymnase Theatre in Paris. But although much interested in the stage, for which he wrote several comedies and light operas, he did not find the work pecuniarily profitable and so turned his pen to clothing startling adventures in a garb of probability and writing the many romances which have since made his name famous, and in some of which he forecasted some of the wonderful achievements of the day in science and invention. Many of his stories were dramatized and among them Michael Strogoff was the most popular as a play. Around the World in Eighty Days, Mathias Sandorf, and Doctor Ox also had considerable success. He came to this country in 1867 on the Great Eastern for a brief visit. He was an officer of the Legion of Honor and had the distinction of being the last man decorated by the Empire. His funeral will take place at Amiens, where most of his romances were written.

Matt L. Berry, once one of the best known and most popular agents and managers in the profession, died in the consumptives' ward of the Dunning Hospital, at Chicago, on March 18, at the age of forty-five years. Mr. Berry had been in past years connected with Rice's 1492, Corinne, Leavitt's Spider and Fly, A Texas Steer, Shaft No. 2, Pain's fireworks spectacles, etc. The body was interred in Mt. Greenwood Cemetery on March 23 by the Actors' Fund, in a plot offered by the Chicago Lodge of Elks. Among members of the profession present at the funeral services, which took place in the chapel room of Klaner's undertaking rooms, 494 North Clark Street, Chicago, were George Irish, Ben Giroux, Will H. Barry, B. E. Gregory, James Cunliffe, and Charles H. Duffield. Friends endeavored to reach the relatives of the deceased, but were unable to do so.

Luigi Manzotti, the most celebrated ballet author of his time, died on March 19 in Milan, where he had produced most of his works in the opera house of La Scala. His most noted ballet was "Excelsior," which was popular for many seasons in this country, whence it was imported from the Eden Theatre in Paris. Manzotti was seventy years old and his last noted production was the ballet "Sport."

Dorothy Neville Moore mourns the loss of her father, George Wilhelmie, who died in Philadelphia, Pa., on March 10.

NEW THEATRE FOR LYNN.

Contracts were signed March 24 by the Auditorium Company, of Lynn, Mass., with the Fuller-Claflin Theatre Building Company operating as the Department of Architecture of the New York Theatrical Stock Exchange, for the erection, finishing, furnishing and equipping of a new theatre to be devoted to vaudeville and stock company interests. The theatre will be managed by Harry Katzes, proprietor of the Jere McAuliffe Stock company, and will be built on property adjoining the Grand Central Hotel. The theatre will be first-class in every particular architectually. It will be a ground floor house with a balcony and gallery and a combined seating capacity of 1,200. It is understood that the contract for the construction of the building includes, as well, everything necessary to prepare the theatre for the opening performance, which has been set for the last week in August. Work upon the excavations has already begun.

WHITNEY WARNS PIRATES.

B. C. Whitney has issued a warning to everybody concerned that he will prosecute vigorously any one who attempts to pirate any portion of his productions. He has won some notable victories in the courts this season and has instructed his attorney, Douglas Flattery, of Boston, to fight all infringements, wherever they may occur. Mr. Whitney has found that leniency does not pay and will hereafter show no mercy to those who steal his property. Recently in Boston he stopped a vaudeville act that included one of the best numbers of The Isle of Spice.

THE ELKS.

New York Lodge, B. P. O. E., held their annual election March 26, with the following result: Exalted Ruler, William T. Phillips; Esteemed Leading Knight, Dr. MacAdam; Esteemed Loyal Knight, Harry Wright; Lecturing Knight, Walter Blair; Secretary, Bernard Fagan; Treasurer, Harry Draddy; Inner Guard, John McGowan.

Keokuk Lodge, No. 106, B. P. O. E., has elected the following officers for the ensuing year: Exalted Ruler, J. Ross Robertson; Esteemed Leading Knight, A. J. Mullarky; Esteemed Loyal Knight, G. Arthur Kiedaisch; Esteemed Lecturing Knight, James J. Hynes; Secretary, William H. Reimbold; Treasurer, Leighton Brownell; Trustee, J. B. Weil; Tyler, J. Albert Kiedaisch; Representative to Grand Lodge, J. Ross Robertson; Alternate, Hugh H. Craig. The lodge is fitting up handsome new quarters in the Gibbons' Opera House block, within one block of the Keokuk Opera House, and on the most central corner in the city. They expect to occupy them about May 1.

Clinton, Ia., Lodge, No. 199, held their Spring social session March 18, with over 100 brethren at the tables. Brother Lew Anderson, of Cedar Rapids, D. D. E. R., and Tim Murphy, of Washington, No. 12, were guests of honor, who added to the enjoyment of the occasion. At the election of officers March 20 Brother E. T. Boyle was re-elected Exalted Ruler and Past Exalted Ruler Cook elected Secretary. Clinton Lodge has recently furnished in handsome style an Elks' room in two local hospitals and is in a prosperous condition.

MATTERS OF FACT.

Lucille Spinney, during the illness of Lucia Moore, of the Hopkins' Stock company, in Memphis, Tenn., assumed the leads in The Cowboy and the Lady and Damon and Pythias and received excellent notices for her work. In the first play Miss Spinney had but a few hours in which to learn the part.

Millie Blanchard, who was lately ill from being severely burned, has entirely recovered. Miss Blanchard, who has been called by the English press the English Bernhardt, will not appear this season in her repertoire, but will tour the principal vaudeville theatres of America in a dramatic sketch written especially for her, in which she will be supported by five well-known American artists.

A new theatrical firm has started in New York styling itself Jay L. Packard, Amusement Contractor, with offices at 157 West Forty-first Street, just off Broadway. Mr. Packard is ready to organize whole companies procure individual engagements, direct tours of dramatic aggregations, and secure and direct engagements of high-class acts. Mr. Packard has been appointed sole agent for all of Sullivan, Harris and Woods' attractions, and for those of Al. H. Woods as well.

The Ellwood School of Magic, No. 1213 North Thirteenth Street, Philadelphia, are the publishers of a book on magic, which should be of interest to professional and amateur performers who "daily" with the black art.

Some week day nights during the month of June performances under the auspices of the Elks and the Red Men, respectively, will be given at the Broadway Theatre, East St. Louis, Ill. The best attractions are wanted on these occasions on certainty or royalty.

Easter Sunday, April 23, matinee and night, is good for $1,000 at the new Marlowe Theatre, Chicago. A high grade attraction is wanted for this date.

Colonel J. F. Milliken has several interesting plays which he will let on royalty to responsible parties. They deal with up-to-date themes. Colonel Milliken's address is No. 287 Broadway, this city.

Principal and chorus people up in opera repertoire are requested to communicate at once with Claude Amsden, Revere House, Chicago, Ill., who is organizing a company for a season of twenty weeks.

Born.

REID.—To Mr. and Mrs. Harry W. Reid, on Feb. 21, 1905, a son.

Married.

BERGERON—HOPKINS.—At London, Eng., on March 10, T. C. Bergeron and Ethel Hopkins.

GATTI—OWEN.—At St. Joseph, Mo., on March 17, Karl Gatti and Emma Owen (Emma Du Bois), of Happy Hooligan company (Eastern).

JUSTICE—ARDEN.—Frank Justice and Carol Arden, of the Arizona company (main), in Pittsburgh, Pa., on March 20, by the Rev. A. W. Arundel, rector of Holy Trinity Church.

PEARCE—WOOD.—Allan Pearce and Sophia Wood, at the parsonage of the First Presbyterian Church, Albany, N. Y., by Rev. David O. Meares, on March 25.

ST. CLAIR-ERSKINE—ROBINSON.—In London, on March 20, James Francis Harry St. Clair-Erskine, Earl of Rosslyn (James Erskine), and Anna Robinson, of New York.

THURSTON—MARTIN.—On the stage of the Lafayette Theatre, in Boston, after the performance of Quincy Adams Sawyer, George H. Thurston and Juliet Martin, by the Rev. G. P. Wilson, March 20.

TITUS—RICE.—On March 19, in the German Presbyterian Church in Jersey City, by the Rev. Mr. Rudolph, Fred Titus and Mrs. Maude Lillian Rice (Maude Harlow).

Died.

BERRY.—Matt L. Berry, on March 18, at the Dunning Hospital, Chicago, of consumption, aged 45 years.

WILHELMIE.—George Wilhelmie, in Philadelphia, Pa., on March 10.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

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A Real Low Comedian (Any dialect) Will find "The Newport Amateurs" a twenty-five minute scream for vaudeville. Three people in support.
HOWARD WALL, Room 3, 1558 Broadway.

Advance Man Wanted for my "Two Penitentiaries Co." Under Canvas. 2 Acrobats, 1 Contortionist, 2 End Men for Minstrel Concert, 1 Singing and Dancing Specialty, 1 good Juggling Act. Those that can double in brass given preference. Also Band and Orchestra people write. Travel in my own cars. Show opens Apr. 15. M. G. Slocum, 123 W. 8th St., Coffeyville, Kan.

DEATH OF MAURICE BARRYMORE.

Sad End of a Long-Popular Actor—His Interesting Career.

Maurice Barrymore, for many years one of the most popular of actors and distinguished as one of the wits of the American stage, died on March 26 in the sanitarium at Amityville, L. I., where he had been taken in April, 1901, suffering from the mental disease which finally wore out the constitution which had once been typical of all that is strong. There was no time to summon his children or friends, and the once clever actor died alone, leaving behind only the memory of a brilliant career.

Maurice Barrymore's real name was Herbert Blythe. He came of an English family, but was born in 1847 in India, where his father was a surveyor for the East India Company. He was sent to England to be educated, and studied first at Harrow and Blackheath and then at Oxford. He then began a course of training for the Indian Civil Service, but a severe attack of scarlet fever prevented him from taking the examination. After his recovery he took up the study of law with a prominent barrister. Mr. Barrymore confessed in later years that he didn't apply himself to Blackstone and Coke very closely. Instead he put in much of his time in learning how to box, with such success that in 1872 he won the Queensberry cup for the amateur boxing championship of England. By that time he had had enough of pugilism, and determined to devote his time thenceforth to his law studies. But fate had decreed that "Barry" was not to be a lawyer, and the turning point in his career came in 1872, when he made his first appearance as an actor. He was induced to go on the stage by C. P. Flockton, who cast him for the part of Cool in a revival of London Assurance at Windsor. In a notice of the performance Mr. Barrymore said one of the critics consigned him to a place where he would never be cool again. However, he soon had an offer of an "extra" part in a revival of Money at the Prince of Wales' Theatre, but a more congenial engagement, which he accepted, was with Charles Vandenhoff, his personal friend, who was at that time heading a provincial stock company. He continued in Vandenhoff's company for three years, playing first utility and then juvenile parts. The company appeared in Scarborough, Bradford, Hull, Leicester, and other cities.

In 1875 Mr. Vandenhoff came to this country to fill an engagement, and Barrymore accompanied him, not with the intention of playing here, but merely for a pleasure trip. At a benefit for Leslie Allen, given in Boston, he made his American debut, playing Ray Trafford in Under the Gaslight. Soon after, when The Shaughraun was revived at the Boston Theatre, Jan. 23, 1875, Mr. Barrymore was engaged for Captain Molyneux, and played the part until the end of the season. Then Augustin Daly engaged him for the Summer tour of his stock company, and he was re-engaged for the regular season that opened at the Fifth Avenue Theatre, New York, Aug. 23, 1875. This was Mr. Barrymore's first appearance in New York. His role was Bob Ruggles in The Big Bonanza. With the Daly company he was the first to play here the role of Talbot Champneys in Our Boys, Sept. 18, 1875, and the original Ramond Lessing in Pique, Dec. 14, 1875. When Edwin Booth appeared at the Fifth Avenue in Hamlet, Oct. 28, 1875, Mr. Barrymore was the Laertes. He remained with Mr. Daly for the next two seasons, playing at the Fifth Avenue Sir Frederick Blount in Money, Sept. 12, 1876; Oliver in As You Like It, Nov. 18, 1876; Frank Dodge in Life, Oct. 6, 1876; Gerard in The American, Dec. 20, 1876, and Dudley Arden in The Dark City, Sept. 4, 1877, originating the three last named roles; at the Olympic Theatre, Bob Ruggles in The Big Bonanza, Jan. 30, 1877, and Mr. Mutton in Round the Clock, Feb. 12, 1877; at Booth's Theatre, supporting Joseph Jefferson, Hendrick Vedder in Rip Van Winkle, Oct. 29, 1877; supporting Fanny Davenport, as Orlando in As You Like it, Dec. 22, 1877, and Orsino in Twelfth Night, Dec. 26, 1877. During 1877 Mr. Barrymore used his own Christian name, Herbert. Before, and for some time after, he was known as Maurice H. Barrymore.

In the season of 1878-79 Mr. Barrymore organized a company, headed by himself, to play Diplomacy on the road. Some of its members were Mrs. Barrymore (Georgia Drew), John Drew, Benjamin C. Porter and Ellen Cummens. The company closed its season at Marshall, Texas, March 19, 1879. After the performance Mr. Barrymore, Mr. Porter and Miss Cummens went to a restaurant for supper. While they were seated at a table James Currie, a railroad detective and notorious bully, entered the restaurant and made an insulting remark about Miss Cummens. Ordered to desist, he continued his abuse until Mr. Barrymore arose to put him out of the place. Then, knowing the actors were unarmed, Currie drew a revolver and shot at Barrymore. The bullet was meant for the heart, but by a quick turn on the actor's part it passed through his left arm and out under his shoulder. Porter then attempted to interfere, whereupon Currie fired at him. The bullet penetrated Porter's abdomen, inflicting a mortal wound. Porter died half an hour later. Barrymore was taken to a house nearby and remained there for a month, when his condition permitted his removal to the home of his mother-in-low, Mrs. John Drew, in Philadelphia. Currie was arrested for the murder of Porter, but by a shameful miscarriage of justice was acquitted at his trial on the ground of insanity.

Mr. Barrymore began in 1879 an engagement with Lester Wallack's stock at the old Wallack's Theatre. Among his roles with that company were Tony Judson in Our Girls, Nov. 6, 1879; Littleton Coke in Old Heads and Young Hearts, Dec. 24, 1879; George Hastings in She Stoops to Conquer, Dec. 29, 1879; Charles Courtley in London Assurance, Jan. 12, 1880; Captain Molyneux in The Shaughraun, Feb. 2, 1880; Sir James Elliott in The Liar, March 8, 1880; Dick Hartley in How She Loves Him, March 15, 1880, and Count Maurice De Lancy in A Child of State, April 21, 1880. His next engagement was with Joseph Jefferson as Captain Absolute in The Rivals, in which he was seen at the Brooklyn Park Theatre, Jan. 22, 1881. He then went to England to superintend the production at the Court Theatre of his play, Honor, that had a run of about 100 nights. On his return to America he played in the Boston productions of Youth and the World.

Mr. Barrymore was then engaged by Madame Modjeska as her leading man, and filled that position with much success for four seasons. With her he was seen at Booth's Theatre, New York, as Orlando in As You Like It, Dec. 12, 1882; as Orsino in Twelfth Night, Dec. 18, 1882; as Armand in Camille, Dec. 21, 1882, and as Latour in Odette, Jan. 1, 1883; in the same repertoire, save Odette, at the Fifth Avenue Theatre, in April, 1883, and as Romeo to Modjeska's Juliet at the last performance ever given at Booth's Theatre, April 30, 1883. Mr. Barrymore wrote for Madame Modjeska an emotional play of Polish life, entitled Nadjeska, that she produced at Baltimore, Feb. 8, 1884, and at the Star Theatre, New York, Feb. 12. Mr. Barrymore played Paul Devereux. The play was well received, and Madame Modjeska used it until the end of her tour. It was also produced at the Haymarket, London, Jan. 1, 1886, with Emily Rigl as Nadjeska and Mr. Barrymore as Devereux. This occurred during Barrymore's engagement with the Haymarket company, that covered the seasons of 1884-85 and 1885-86. Among other roles that he assumed at the Haymarket were Count Orloff in Diplomacy, Nov. 8, 1884; Ernest Vane in Masks and Faces, April 1, 1885; Basil North in the first production of Dark Days, Sept. 26, 1885; Belvawney in Engaged, Feb. 17, 1886; Young Marlowe in She Stoops to Conquer, March 13, 1886, and Louis Percival in the first production of Jim the Penman, March 25, 1886.

Returning to America, Mr. Barrymore again joined Madame Modjeska for the season of 1886-87, and with her at the Union Square he was the original Marquis de Montauran in The Chouans, Nov. 10, 1886, and the original Count von Lexon in Daniela, Dec. 13, 1886. He also supported her in As You Like It and Twelfth Night. Besides the roles named Mr. Barrymore appeared while with Modjeska as Mortimer in Mary Stuart and the Marquis de Saxe in Adrienne Lecouvreur.

On Aug. 17, 1887, he was seen as Henri de Lagardere in a Kiralfy spectacle, Lagardere, which was The Duke's Motto rechristened. The part was not to his liking, and he soon left the company and became leading man for Mrs. Langtry, playing Jack Fortinbras in As in a Looking Glass at the Fifth Avenue Theatre, Sept. 19, 1887, and also Captain Bradford in A Wife's Peril during the season. After this he was engaged by A. M. Palmer, appearing in the revival of Held by the Enemy at Palmer's Theatre, Oct. 29, 1888. He was with Mr. Palmer's stock company at the Madison Square from 1888 to 1890, and achieved one of his greatest successes as Mr. Wilding ("Captain Swift") in Captain Swift, Dec. 24, 1888. Other roles were Bill Lewis in The Burglar, July 1, 1889, and Captain Bradley in A Man of the World, Oct. 30, 1889. The next season Mr. Barrymore opened a starring tour in Reckless Temple, a play by Augustus Thomas. It was produced at Portland, Me., Oct. 20, 1890, and at the Standard Theatre, New York, Oct. 27. The play proved a failure and Barrymore abandoned his tour and returned to the Palmer company. With them he originated, at the Madison Square Theatre, Mark Denzie in Sunlight and Shadow, Feb. 3, 1891; Lord Helmore in The Pharisee, March 16, 1891, and Captain Davenport in Alabama, April 1, 1891; and at Palmer's Theatre, Louis Percival in Jim the Penman (that he had played in England), Jan. 21, 1892; T. B. Fitzpatrick in Colonel Carter of Cartersville, March 22, 1892.

When Mrs. Bernard Beere played her unfortunate engagement in this country Mr. Barrymore was her leading man, and acted at the Manhattan Opera House—now Koster and Bial's—Jack Fortinbras in Lena Despard (As in a Looking Glass), Nov. 15, 1892, and Henri Lomax in Ariane, Nov. 22, 1892. After the close of Mrs. Bernard Beere's company he rejoined Palmer once more, and appeared at Palmer's as Lord Darlington in Lady Windermere's Fan, Feb. 6, 1893, and as Lieutenant Lavoissiere in Mercedes, May 1, 1893. He next played Captain Absolute in The Rivals for a Spring tour in support of his mother-in-law, Mrs. John Drew, and was seen in that character at the Harlem Opera House week of May 29, 1893. The ensuing season he played for a short time with Rose Coghlan as Lord Illingworth in A Woman of No Importance, produced at the Fifth Avenue Theatre Dec. 11, 1893, and then became leading man for Katherine Clemmons during her season at the Fifth Avenue. He was Ugone Spinola in A Lady of Venice, produced Feb. 22, 1894, and Dr. Henry Palgrame in Mrs. Dascot, produced March 5. His next appearances were as A. Chelver Shell in a special production of The Globe Trotter at the Garden Theatre, July 3, 1894, and as Barstow Adams in New Blood at Palmer's, Sept. 15, 1894. The remainder of the season he was leading man for Olga Nethersole in her initial starring tour here, appearing as Armand Duval in Camille at Palmer's, Oct. 29, 1894.

In the first production of Secret Service, at the Broad Street Theatre, Philadelphia, May 13, 1895, Mr. Barrymore acted Captain Ralph Challoner, the part renamed Captain Thorne when William Gillette played it in the New York production. For the Summer of 1895 he was leading man of L. R. Stockwell's stock company at the Columbia Theatre, San Francisco, appearing there in Twelfth Night, A Man of the World, Nance Oldfield, The Critic, A Woman of No Importance and other plays. He was next seen in New York as Colonel Alan Kendrick in the production of The Heart of Maryland at the Herald Square Theatre, Oct. 22, 1895, and played the role for the greater part of the season. He made a second starring tour the following season as Dick Pontifex in Roaring Dick and Co., a play of his own authorship. The first production was at the National Theatre, Washington, Nov. 9, 1896, and the New York premiere at Palmer's, Nov. 16. This tour was as unsuccessful as the former one; the play did not meet with favor, and the season soon ended. Manoel Clavajal in Spiritisme was Mr. Barrymore's next role. The play was produced at the Knickerbocker Theatre Feb. 22, 1897, and was a dire failure. He then made his debut in vaudeville, opening at Keith's Union Square, March 29, in his former success, A Man of the World. He continued in vaudeville the rest of the season, and was then engaged for Jean Lafitte in A Ward of France, produced at Wallack's Theatre Dec. 13, 1897. He soon left the company and returned to vaudeville for a time, after which he went to London with The Heart of Maryland, produced at the Adelphi Theatre, April 8, 1898. For the season of 1898-99 he supported Mrs. Fiske in Becky Sharp, produced at the Fifth Avenue Theatre Sept. 12, 1898, in which play his Rawdon Crawley was accounted one of his finest portrayals. At the close of Mrs. Fiske's season he again presented A Man of the World in vaudeville. On Sept. 10, 1900, he appeared at Proctor's Twenty-third Street Theatre in a series of recitations. His last legitimate engagement was as the Count de Tournay in The Battle of the Strong, supporting Marie Burroughs. The season, which was brief, opened at Louisville, Ky., Nov. 29, 1900. While he was playing this part Mr. Barrymore gave evidences of his approaching mental collapse. After Miss Burroughs closed he returned to vaudeville again in A Man of the World. He became an enthusiastic member of the White Rats and was a hard worker in their fight against the Association of Vaudeville Managers. His labors in this direction are said to have hastened his mental breakdown. Mr. Barrymore's last appearance on the stage was at the Lion Palace Music Hall on March 28. On this occasion he interrupted his performance to make a violent tirade against theatrical managers. Later he created a scene at the Fort Lee Ferry, while on his way to his home at Covtesville, N. J. His family and friends decided that an examination of his condition was necessary, and his commitment to the insane pavilion at Bellevue followed, whence he was removed to Amityville, suffering from an incurable mania that ultimately developed into paresis.

Besides the plays referred to above Mr. Barrymore wrote a drama entitled Blood Will Tell, that was bought by W. S. Penley and produced for copyright purposes in England. He was the librettist of a comic opera, The Robbers of the Rhine, for which Charles Puerner composed the score, that opened the present Fifth Avenue Theatre, May 28, 1892. It was not a success.

Mr. Barrymore was married in Philadelphia, Dec. 31, 1876, to Georgia Emma Drew, daughter of Mr. and Mrs. John Drew, Sr., and sister of the present John Drew. By her he had three children, Ethel, now playing in Sunday; Lionel, and John. Georgia Drew Barrymore was herself an actress of note, and played in many of the same companies with her husband. She died at Santa Barbara Cal., July 2, 1893. In August, 1894, Mr. Barrymore married Mary Floyd, daughter of William R. Floyd, for many years stage-manager at Wallack's Theatre.

Mr. Barrymore is survived by three children by his first wife—Ethel Barrymore, who was playing at the Garrick Theatre in Philadelphia on Sunday when informed of her father's death and at once came to New York; Lionel Barrymore, who is playing in The Other Girl in Texas, and John Barrymore, who was in Buffalo playing with Willie Collier's company when notified of his father's death, and came at once to New York.

It was last Fall that Maurice Barrymore lost his physical strength and he was a hopeless invalid throughout the Winter. Nine days before his death he sank into a coma, from which he never revived. He had been a member of the Lambs' Club for many years, and great sorrow was expressed there at the news of his death. He was also a member of the Elks. In his prime Mr. Barrymore was known as one of the handsomest actors on the stage. Few men have had so many friends. In accordance with the wishes of his children, his funeral, which will take place in this city on Wednesday morning, will be conducted with the utmost privacy, and none of the theatrical organizations with which he was formerly connected will participate. Immediately after the funeral ceremonies the body will be taken to Philadelphia, to be interred in the family lot in Glenwood Cemetery. The Lambs' Club and the Actors' Society of America both held meetings yesterday to draft appropriate resolutions on the actor's death, and the Lambs arranged for a suitable floral offering to be sent as a club token to the funeral.

IN BROOKLYN THEATRES.

Business Is Business is at the Montauk this week, with William H. Crane in the leading role.

The Girl from Kay's, with Sam Bernard, the company being the same as at the Herald Square Theatre, Manhattan, is at Teller's Broadway. With this engagement in Brooklyn the tour of the company in this piece ends and the members start in rehearsals for a new play of the same character for a Spring and Summer run.

At the Majestic this week Busy Izzy, with George Sidney as Izzy.

Chauncey Olcott returns for a two weeks' engagement at the Grand Opera House. During the first week he will be seen in A Romance of Athlone. For the second week Mr. Olcott will present Terence.

Mrs. Spooner has revived The Lady of Lyons this week, with Edna May Spooner as Pauline. She is supported by the stock company.

For Her Sake, a Russian play, is given at the Columbia this week by the American Stock company. There are two new members, Maurice Costello and Aubrey Noyes. Willie McLaughlin, the boy choir singer, is engaged to sing a number of popular songs. Madge Ollinger is another new member of the company who is seen this week in an important role.

In Old Kentucky is the attraction this week at the Folly.

At Payton's Lee Avenue Theatre The County Fair is produced. Nell Burgess is seen as Abigail Prue. He is supported by Mr. Payton's stock company.

Selma Herman appears at the Park Theatre this week as the star in Fielding's Wedded, But No Wife.

When Women Love is billed this week at the Novelty.

At the Gotham this week Alone in the World is produced.

A Fight for Millions is the play at Phillips' Lyceum this week.

The Trans-Atlantic Extravaganza company is billed at the Star for the week. Two new burlesques and olio are included in the entertainment. Tonda in equilibristic feats is the extra attraction.

Peter Pimple at the Seashore is the comedy at the Unique this week and the vaudeville bill includes Wood and Berry, singers and dancers; Mildred Berry, serio-comic; Johnson and Grant, burlesque knock about comedians. Thomas' motion pictures conclude the bill.

At Watson's the Big Sensation Burlesque company produces two burlesques. Doings of Mr. Pim is the opening travesty. A good olio follows and the musical absurdity Hock the Poisoner concludes the entertainment.

Rose Sydell's London burlesquers and the Skillers appear at the Gayety this week. Dorothy Negro is the burlesque, with Miss Sydell as Nancy.

MINCHEN KIRK.

ENGAGEMENTS.

Edwin Baker, of The Tonda company, for Richard Carle's new production, The Mayor of Tokio, opening at Studebaker Theatre in Chicago, June 8.

Mathilde Cottrelly, to play a leading part in Maxine Elliott's new Elliott play next season.

Emma Archer, for the Scranton Lyceum Stock company for the Summer.

Lizzie Goode, for the Harlem Opera House Stock company, for the Summer.

Ivah Wells, for special work in the stock at Knoxville, Tenn.

LEW DOCKSTADER'S MINSTRELS

CHARLES D. WILSON, Manager.

GRAND OPERA HOUSE

PHILADELPHIA

G. A. WEGEFARTH, Sole Lessee and Manager.

W. D. WEGEFARTH, Business Manager.

Week of MAR. 20th.

In the heart of LENT and three days of RAIN.

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ONE WEEK.

NOT SO BAD, EH?

One of the few record breaking theatres.

A Warning from the "Isle of Spice"

To Managers, Performers and Agents.

Your attention is called to the U. S. statutes governing copyrights, in which it is provided that all persons infringing on the copyrights of another are liable to fine and imprisonment, as well as to such damages as might be granted by the Courts.

House managers, managers of acts, agents and performers are all liable, and ignorance is not a good defense, as every person connected with an act is supposed, under the law, to make careful inquiry as to his right to participate in any way in a drama, musical composition, scene, etc.

Certain parties are again trying to book an act pirated from the "Isle of Spice," and I want to give notice that I will protect my rights to the full extent of the law.

The "Isle of Spice" is fully protected in every way known to the law. Mr. Douglas Flattery, Counsellor-at-Law, of Boston, who is an authority on Copyrights, was specially retained by me last July to prepare the copyright application for the "Isle of Spice," and the book, as filed and allowed, contains the most complete description of a musical comedy ever filed, in this or any other country.

Every detail of costume, every combination of color in scene or dress, every movement of every dance, every exit and entrance—all are described in detail, so that any imitation can be proved without difficulty.

I have given Mr. Flattery general instructions to stop infringements of my rights, wherever committed.

DETROIT, March 21, 1905. B. C. WHITNEY.

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WANTED—To hear from S. V. GRIMES, last heard from in the theatrical business as Advance Man in Western Territory. HARRY E. TAYLOR, Portmouth, Ohio, care Portsmouth Daily Times.

Send 4c. in stamps to CHAS. D. HESS, 213 S. Fitzhugh St., for the Art of Making Up.

Opera People

WANTED—Principals and Chorus for repertoire. Season of 20 weeks, opening April 24th. Send full particulars and photo first letter.

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A powerful Russian melodrama. Male lead.

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A strong comedy-drama showing how a person may be divorced in one State and still be married in another.

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Now is the Time

To prepare for Roof Gardening. I wrote the book and lyrics of "The Hawaiian Queens" which ran for 10 weeks on Broadway. "Wanted, a Fellow" will duplicate this if well presented. Soubrette, Dancer, Comedienne who can act and sing. [illegible] HOWARD WALL, [illegible] Broadway, New York.

BOB MACK MANAGER or AGENT. Liberty, [illegible] Capitol Avenue, INDIANAPOLIS, IND.

If MARK WILLIAMS, [illegible] communicate with [illegible] of interest [illegible] 14th St. and 6th Ave.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Paterson, N. J., March 27-29, Walden, N. Y., 30, Kingston 31, Cohoes April 1, Albany 3-5, Rutland, Vt., 6, Granville, N. Y., 7, North Adams, Mass., 8.
A BURGLAR'S SWEETHEART (Millard Reid, mgr.): Milwaukee, Wis., March 26-April 1.
A COUNTRY KID (H. B. Whitaker, mgr.): East Palestine, O., March 28, Lisbon 29, Leetonia 30, Alliance 31, Massillon April 1.
A FIGHT FOR LOVE: Toledo, O., March 26-29, Huntington, Ind., 30, Logansport 31, South Bend April 1.
A GENTLEMAN FROM INDIANA: Chicago, Ill., March 26-April 1.
A GUILTY CONSCIENCE (Felix Blei, mgr.): Springfield, Mass., March 27-29, Holyoke 30-April 1.
A HOT OLD TIME (Gus Hill's): New York city March 27-April 1.
A LITTLE OUTCAST (E. J. Carpenter, mgr.): Crawford, Neb., March 28, Chaldron 29, Valentine 30, O'Neil 31, Norfolk April 1, Sioux City, Ia., 2, Lemars 3, Yankton, S. D., 8.
A LITTLE OUTCAST (Geo. E. Gill's): Lowell, Mass., March 28, Nashua, N. H., 29, Manchester 30, Concord 31, Laconia April 1, Portsmouth 3, Portland, Me., 4, Rumford 5, Livermore 6, Bath 7, Rockland 8.
A PRISONER OF WAR: Cleveland, O., March 27-April 1.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Indianapolis, Ind., March 27-29, Dayton, O., 30-April 1.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Bloomfield, Ind., March 29, Bedford 30, Seymour 31, Muncie April 1, Madison 3, Columbus 4, Franklin 5, Anderson 6, St. Marys, O., 8.
A ROYAL SLAVE (Southern; Gordon and Bennett, props.; D. G. Hartman, mgr.): Newark, N. Y., March 28, Lyons 29, Clyde 30, Weedsport 31, Geneva April 1, Canandaigua 3, Batavia 4, Penn Yan 5, Cortland 6, Waverly 7, Wellsboro, Pa., 8.
A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Fred Miller, mgr.): Oelwein, Ia., March 28, Clarksville 29, Mason City 30, Anamosa 31, Waterloo April 1, Armstrong 3, Algona 4, Blue Earth 5, Fairmount 6, Jackson, Minn., 7, Luverne 8.
A RUINED LIFE (Halton Powell, mgr.): Rhinelander, Wis., March 28, Ironwood, Mich., 29, Bessemer 30, Odamah 31, Ashland, Wis., April 1.
A STRUGGLE FOR GOLD (J. Martino mgr.): Akron, O., March 27-29, Massillon 30, New Philadelphia 31, Mansfield April 1, Millersburg 3, Coshocton 4.
A WIFE'S SECRET (Jas. Ford, mgr.): Philadelphia, Pa., March 27-April 1, Syracuse, N. Y., 3-5.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Salem, O., March 28, Alliance 29, Lodi 30, Norwalk 31, Marion April 1, Sandusky 3, Napoleon 4, Adrian, Mich., 5, Toledo, O., 6-8.
ADAMS, MAUDE: Boston, Mass., March 27-April 1.
ALLEN, VIOLA: San Antonio, Tex., March 28, Fort Worth 29, Dallas 30, 31, Fort Smith, Ark., April 1, Kansas City, Mo., 3-8, St. Joseph 10, Omaha, Neb., 11, 12.
ALONE IN THE WORLD: Brooklyn, N. Y., March 27-April 1.
ALONG THE MOHAWK (R. Victor Leighton, mgr.): Brooklyn, N. Y., March 27-April 1.
ALPHONSE AND GASTON (Al. Dolson, mgr.): Albert Lea, Minn., March 28, Faribault 29, Winona 30, Eau Claire, Wis., 31, Duluth, Minn., April 1.
ANGLIN, MARGARET: San Francisco, Cal., March 20-May 13.
ARIZONA (Main; Wilson S. Ross, mgr.): Detroit, Mich., March 26-April 1, Elyria, O., 3, Youngstown 4, Sharon, Pa., 5, Wheeling, W. Va., 6, East Liverpool, O., 7, Rochester, Pa., 8.
AT OLD POINT COMFORT: Jersey City, N. J., March 27-April 1.
AT THE RACES: Hudson, Mich., March 28, Hillsdale 29, Coldwater 30, Knox, Ind., April 1.
BARRYMORE, ETHEL: Philadelphia, Pa., March 20-April 1.
BEN HUR: Detroit, Mich., March 27-April 2.
BINGHAM, AMELIA: New York city March 6-April 1.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal mgr.): Hoboken, N. J., March 26-29, Trenton 30-April 1, Philadelphia, Pa., 3-29.
BUSTER BROWN (Western; Melville B. Raymond, mgr.): New York city Jan. 23—indefinite.
BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Duluth, Minn., March 27-29, Superior, Wis., 30, Hancock, Mich., 31, Calumet April 1, Marquette 3, Ishpeming 4, Menominee 5, Marinette, Wis., 6, Green Bay, Mich., 7, Appleton, Wis., 8, Oshkosh 9, Fond du Lac 10, Sheboygan 11.
BUSY IZZY (A. W. Herman, mgr.): Brooklyn, N. Y., March 27-April 8.
CAMPBELL, MRS. PATRICK: Cincinnati, O., March 27-April 1.
CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.
CAUGHT IN THE WEB (Gordon and Murray, mgrs.): Mt. Vernon, Ill., March 28.
CHECKERS: St. Paul, Minn., March 26-April 1, Milwaukee, Wis., 2-5, Rockford 6, Galesburg 7, Quincy 8.
CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): New York city March 27-April 4, Newark, N. J., 3-8.
CLARK, CRESTON: Seattle, Wash., March 26-29.
CLARKE, HARRY CORSON: Salt Lake, U., Feb. 9-April 1, Denver, Col., 3-16.
COGHLAN, ROSE (Geo. H. Brennen, mgr.): Wheeling, W. Va., March 28, Waynesburg, Pa., 29, Uniontown 30, Connellsville 31, Johnstown April 1, Harrisburg 4, Hazleton 5, Mahanoy City 6, Wilkes-Barre 7, York 8.
COLLIER, WILLIAM: Baltimore, Md., March 27-April 1.
COMSTOCK NANNETTE (Jas. K. Hackett, mgr.): Sioux Falls, S. D., March 28, Sioux City, Ia., 29, Fort Dodge 30, Des Moines 31, April 1, Atchison, Kan., 3, St. Joseph, Mo., 4, Lincoln, Neb., 5, Omaha 6-8.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Pittsburgh, Pa., March 27-April 1, New York city 3-8, Brooklyn 10-15.
CORBETT, JAMES J.: New York city March 27-April 1.
CRANE, WILLIAM H.: Brooklyn, N. Y., March 27-April 1.
CROSMAN, HENRIETTA: La Crosse, Wis., March 29, 30, Milwauke 31, April 1.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city—indefinite.
DANGERS OF A WORKING GIRL (A. H. Woods, mgr.): Detroit, Mich., March 26-April 1, Battle Creek 3, Kalamazoo 4, South Bend, Ind., 5, Waukegan, Ill., 6, Kenosha, Wis., 7, Racine 8.
DARKEST RUSSIA (W. C. Cunningham, mgr.): Baltimore, Md., March 27-April 1, Jersey City, N. J., 3-8.
DAVID HARUM (No. 2; Julius Cahn, mgr.): Winona, Minn., March 28, Red Wing 29, Rochester 30, Owatonna 31, Mankato April 1.
DAVID HARUM (No. 1; Julius Cahn, mgr.): Aspen, Col., March 28, Leadville 29, Cripple Creek 30, Colorado Springs 31, Pueblo April 1.
DAVIS, FLORENCE (F. C. Parry, mgr.): Chattanooga, Tenn., March 28, Atlanta, Ga., 29, Birmingham, Ala., 30.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Marquette, Wis., March 29, Ishpeming 30, Escanaba 31, Manistique April 1, Petoskey 3, Traverse City 4, Manistee 5, Ludington 6, Ionia 7, Owosso 8.
DEVIL'S LANE: Gallup, N. M., March 28, Winslow, Ariz., 29, 30.
DORA THORNE (W. T. Gaskell, mgr.): Ottawa, Can., March 27-29, Cornwall 30, Brockville 31, Kingston April 1, Belleville 3, Hamilton 4, 5, Brantford 6, Woodstock 7, London 8.
D'ORSAY, LAWRANCE (Kirke La Shelle, mgr.): Spokane, Wash., March 27, 28, Helena, Mont., 29, Butte 30, Livingston 31.
DOWN BY THE SEA (Phil Hunt, mgr.): New Castle, Ind., March 28, Mechanicsburg, O., 29, Columbus 30-April 1, Dayton 3-5, Portland, Ind., 6, Decatur 7, Union City 8.
DOWNING, ROBERT (P. P. Craft, mgr.): Marion, Ind., March 28, Peru 29, Kokomo 31.
DREW, JOHN: Nashville, Tenn., March 28, Louisville, Ky., 29, Indianapolis, Ind., 30, Ft. Wayne 31, Grand Rapids, Mich., April 1.
EDESON, ROBERT: Boston, Mass., March 27-April 8.
EIGHT BELLS: Philadelphia, Pa., March 27-April 1.
ELLIOTT, MAXINE: Springfield, Mass., March 28, Hartford, Conn., 29, Bridgeport 30, Waterbury 31, New Haven April 1.
ESCAPED FROM SING SING: Cincinnati, O., March 26-April 1.
FABIO ROMANI (A. Jack Faust, mgr.): Elgin, Ill., March 28, Rockford 29, Dixon 30, Sterling 31, Clinton, Ia., April 1, Davenport 2, Grinnell 4, Marshalltown 5, Iowa City 6, Muscatine 7, Burlington 8.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Norfolk, Va., March 27-April 1, Richmond 3-8.
FAUST (Porter J. White's): Winchester, Va., March 28, Hagerstown, Md., 29, Waynesboro, Pa., 30, Hanover 31, Wilmington, Del., April 1, Lancaster, Pa., 3, Columbia 4, Middletown 5, Williamstown 6, Lykens 7.
FAVERSHAM, WILLIAM: St. Louis, Mo., March 27-April 1.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): New York city Sept. 1-April 15.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Milwaukee, Wis., March 26-April 1.
FOR HER SAKE (Pilgrim and Elliott, mgrs.): McComb, Mo., March 28, Quincy 29, Keokuk, Ia., 30, Burlington 31, Galesburg, Ill., April 1, Rock Island 2, Muscatine, Ia., 3, Iowa City 4, Belle Plaine 5, Toma 6, Eldora 7, Marshalltown 8.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Burlington, Ill., March 28, Galesburg 29, Kewanee 30, Sterling 31.
FRANKENFIELD, LAURA (Sanford Dodge, mgr.): Sheridan, Wyo., March 28, Billings, Mont., 30.
FROM RAGS TO RICHES: Washington, D. C., March 28-April 3.
GALLATIN, ALBERTA (Thornton and Co., mgrs.): St. Augustine, Fla., March 28, Jacksonville 29, Pensacola April 1, Mobile, Ala., 3, Meridian, Miss., 4, Selma, Ala., 5, Montgomery 6, Birmingham 7, Columbus, Miss., 8.
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Feb. 21-April 1.
GILLETTE, WILLIAM: New York city March 6-April 15.
GILMORE, BARNEY (Harry Montgomery, mgr.): St. Louis, Mo., March 26-April 1, Chicago, Ill., 2-15.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): Richmond, Va., March 28, Scranton, Pa., 29, Syracuse, N. Y., 30, Auburn 31, Rochester April 1, Detroit, Mich., 3-5, Bay City 6, Saginaw 7, Port Huron 8.
GRANTLEY, HELEN: Winnipeg, Can., March 27, 28, Grand Forks, N. D., 29, Fargo 31, Brainerd April 1.
GRAPEWIN, CHARLES: Syracuse, N. Y., March 27-April 1.
GRIFFITH, JOHN (John N. Hickey, mgr.): St. Joseph, Mo., March 28, Lawrence, Kan., 29, Junction City 30, Manhattan 31, Beatrice, Neb., April 1, Hastings 3, Kearney 4, Grand Island 5, Columbus 6, York 7, Lincoln 8, Nebraska City 10.
HACKETT, JAMES K.: Dayton, O., March 28, Toledo 29, Detroit, Mich., 30-April 1.
HALL, GEORGE (W. J. Fielding, mgr.): North Adams, Mass., March 28, Granville, N. Y., 29, Rutland, Vt., 31, St. Albans April 1, Montpelier 3, White River Junction 4, Portsmouth, N. H., 5, Portland, Me., 6, Togus 7.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Tucson, Ariz., March 29, 30, El Paso, Tex., 31, April 1, Beaumont 3, Orange 4, Lake Charles 5, New Iberia 6, Morgan City 7, Baton Rouge 8.
HANS HANSON: Kewanee, Ill., March 28, Princeton 29.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Grand Falls, S. D., March 28, Winnipeg, Man., 29, 30, Crookston, Minn., 31, Brainerd April 1.
HAPPY HOOLIGAN (Eastern; Gus Hill's): St. Louis, Mo., March 26-April 1.
HARNED, VIRGINIA: New York city March 27—indefinite.
HAWTREY, CHARLES: Toronto, Can., March 27-April 1.
HEARTS ADRIFT: Atlantic City, N. J., March 28, 29, Camden 30-April 1.
HENDRICKS, BEN (Wm. Gray, mgr.): Seattle, Wash., March 26-April 1.
HER FIRST FALSE STEP: New York city March 27-April 1.
HER ONLY SIN (Frank T. Wallace, mgr.): Phoenixville, Pa., March 28, Wilmington, Del., 29, Chester, Pa., 30, Austin 31, Allentown April 1, Wilkes-Barre 2-4.
HIS FATHER'S SIN (Jed Carlton, mgr.): Sandwich, Can.—indefinite.
HOME FOLKS: Chicago, Ill., March 20-April 2.
HUMAN HEARTS (Jay Simms, mgr.): Pittsburgh, Pa., March 27-April 1.
HUMAN HEARTS (Eastern; J. M. Blanchard, mgr.): Newburg, N. Y., March 28, Ticonderoga 29, Ottawa 30-April 1.
IN A WOMAN'S POWER (W. W. Shuttleworth, mgr.): Akron, O., March 27-29, Elyria April 1, Loraine 5, Lima 7, Lafayette, Ind., 8.
IN OLD KENTUCKY: Brooklyn, N. Y., March 27-April 1.
IN THE SHADOW OF DARKNESS: Rochester, N. Y., March 27-29, Syracuse 30-April 1.
IRWIN, MAY (Edward R. Salter, mgr.): New York city March 27-April 1.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Scranton, Pa., March 27-29, Wilkes-Barre 30-April 1, Lewiston 3, Johnstown 4, Altoona 5, McKeesport 6, Rochester 7, Lima, O., 8.
JEFFERSON, JOSEPH, JR., AND WILLIAM W. JEFFERSON: Decatur, Ill., March 28, Pana 29, Danville 30, Crawfordsville, Ind., 31, Terre Haute April 1.
JEFFERSON, THOMAS: Weston, W. Va., March 28, Clarksburg 29, Grafton 30, Annapolis, Md., 31, Wilmington, Del., April 1.
JEFFREYS, ELLIS: New York city March 6—indefinite.
JERRY FROM KERRY: Blairsville, Pa., March 28, Indiana 29, Latrobe 30, Irwin 31, Jeanette April 1, Mt. Pleasant 3, Scottdale 4, Uniontown 5, Connellsville 6, Monessen 8.
JUST BEFORE DAWN (Eastern; R. H. Schaffer, mgr.): Lowell, Mass., March 27-29, Manchester, N. H., 30-April 1.
KENDALL, EZRA: Chicago, Ill., March 27-April 1.
KNOTT, ROSELLE (Frank L. Perley, mgr.): Columbus, Ga., March 28, Macon 29, Jacksonville, Fla., 30, Brunswick, Ga., 31.
LACKAYE, WILTON (Wm. Brady, mgr.): Albany, N. Y., March 29, North Adams, Mass., 30, Pittsfield 31, April 1, Springfield 3-8.
LORIMER, WRIGHT: Newark, N. J., March 27-April 1.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): Toronto, Can., March 27-April 1, Worcester, Mass., 3-8.
MAMA'S PAPA (Wm. A. Brady, mgr.): Chicago, Ill.—indefinite.
MANNERING, MARY: New York city March 14—indefinite.
MANSFIELD, RICHARD: New York city March 20-April 15.
MASON AND MASON: Logansport, Ind., March 28, Ft. Wayne 29, Indianapolis 30-April 1, Detroit, Mich., 2-8.
MELVILLE, ROSE (I. R. Sterling, mgr.): Cleveland, O., April 3-8, Philadelphia, Pa., 10-15.
MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney's): Minneapolis, Minn., March 26-April 1.
MORRISON, LEWIS: Columbus, O., March 31-April 1.
MORTIMER, LILLIAN (A Girl of the Streets; Decker and Veronee, mgrs.): Montreal, Can., March 27-April 1, Ottawa 3-5, Kingston 6, Hamilton 7, 8.
MRS. LEFFINGWELL'S BOOTS: New York city—indefinite.
MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): New York city Feb. 1—indefinite.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): New York city March 27-April 1.
MURPHY, JOSEPH (Geo. Kinney, mgr.): Omaha, Neb., March 26-29.
MURPHY, TIM (T. E. Saunders, mgr.): Lincoln, Neb., March 28, St. Joseph 29, Henderson, Ky., April 4, Paducah 5, Frankfort 6, Portsmouth, O., 7, Huntington, W. Va., 8.
MY WIFE'S FAMILY: Denver, Col., March 26-April 1, Cripple Creek 3, Pueblo 4, Canon City 5, Fort Collins 6, Greeley 7, Cheyenne, Wyo., 8.
NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Denver Co., March 26-April 1, Larned, Kan., 3, Hutchison 4, Newton 5, Emporia 6, Topeka 7, Lawrence 8.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Buffalo, N. Y., March 27-April 1, Toledo, O., 2-5, Kenton 7, Springfield 8.
NOBODY'S DARLING (Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., March 27-April 1.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Brooklyn, N. Y., March 27-April 8, Newark, N. J., 10-15.
OLD ARKANSAW (Merle H. Newton, mgr.): Litchfield, Mich., March 29, Union City 30, Colon 31, Battle Creek April 1.
OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Ruston, La., March 28, Homer 29, Magnolia, Ark., 30, Lewisville 31.
O'NEIL, NANCE (John Schoeffel, mgr.): Middletown, Conn., March 28, Norwich 29, New London 30, Brockton, Mass., 31, Taunton April 1, Boston, Mass., 3-22.
ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Bridgeport, Conn., March 27-29, Hartford 30-April 1, Elizabeth, N. J., 3-5, Harrisburg, Pa., 6-8.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Clinton, Mo., March 28, Boonville 29, Jefferson City 30, Fulton 31, Mexico April 1, Louisiana 3, Hannibal 4, Moberly 5, Kirksville 6, Macon 7, Chillicothe 8.
OVER NIAGARA FALLS (C. John P. Barrett, mgr.): Kearney, Neb., March 28, Hastings 29, Grand Islands 30, Columbus 31.
PATTON, W. B. (J. M. Stout, mgr.): Rochester, Pa., March 28, Canonsburg 29, Washington 30, Wellsburg, W. Va., 31, Bellaire, O., April 1, Barnesville 3, Newark 4.
PECK'S BAD BOY (Leroy J. French's): Davenport, Ia., March 28, Rock Island, Ill., 29, Muscatine, Ia., 30, Washington 31, Sigourney April 1, Bonaparte 3, Farmington 4, Keokuk 5, Galesburg, Ill., 6, Canton 7, Streator 8.
PERKINS, WALTER E. (Claxton Wilstach, mgr.): Philadelphia, Pa., March 27-April 1.
PRETTY PEGGY: Guelph, Can., March 30.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Washington, D. C., March 27-April 1, Hoboken, N. J., 6-8.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Boston, Mass., March 27-April 1.
QUINCY ADAMS SAWYER (Western; Frank M. Morgan, mgr.): Sunbury, Pa., March 28, Lewisburg 29, Mt. Carmel 30, Ashland 31, Mahanoy City April 1, Shenandoah 3, Pottsville 4, Freeland 5, Allentown 6, South Bethlehem 7, Harrisburg 8.
RALPH, MARGARET (R. L. Allen, mgr.): Red Oak, Ia., March 28, Villisca 29.
RAYS, THE (Stair and Nicolai, mgrs.): Chicago, Ill., March 26-April 1.
ROBERTS, FLORENCE: St. Joseph, Mo., April 3, Omaha, Neb., 4-6, Sioux City 7, Minneapolis, Minn., 9-15.
ROBERTSON, FORBES: Washington, D. C., March 27-April 1.
ROYAL LILLIPUTIANS (Thomas R. Henry, mgr.): Pittsburgh, Pa., March 27-April 1, Baltimore, Md., 3-8.
RUDOLPH AND ADOLPH (Broadhurst and Currie, mgrs.): Marshall, Tex., March 28, Shreveport, La., 29, Texarkana, Tex., 30, Hot Springs, Ark., 31.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Cincinnati O., March 27-April 1.
RUSSELL, ANNIE: Buffalo, N. Y., March 30-April 1.
RUSSELL, LOUIS J. (Felix Blei, mgr.): Camden, N. J., March 27, 28, Wilmington, Del., 30-April 1.
SHADOWS OF A GREAT CITY: Rochester, N. Y., March 27-29, Syracuse 30-April 1.
SHEA, THOMAS: Baltimore, Md., March 27-April 1.
SHORE ACRES (Wm. B. Cross, mgr.): Tyler, Tex., March 28, Texarkana 29, Pine Bluff, Ark., 30, Hot Springs 31, Little Rock April 1, Paducah, Ky., 3, Cairo, Ill., 4, Charleston 5, Arcola 6, Detroit, Mich., 9-15.
SIBERIA: Boston, Mass., March 27-April 1.
SI PLUNKARD: Clarksdale, Miss., March 28, Greenwood 29, Jackson 30, Monroe, La., 31, Ruston April 1, Shreveport 2, Marshall, Tex., 3, Texarkana 4, Hope 5, Prescott 6.
SKINNER, OTIS: New Orleans, La., March 27-April 1.
SOTHERN-MARLOWE: Louisville, Ky., March 27, 28, Lexington 29, Knoxville, Tenn., 30, Chattanooga 31, Nashville April 1.
STUART, RALPH: Washington, D. C., March 27-April 1, Toronto, Can., 17-22.
SULLY, DANIEL (Willis E. Boyer, mgr.): Corning, N. Y., April 3, Geneva 4, Oswego 5, Watertown 6, Cortland 8, Little Falls 11.
SWEET CLOVER (W. H. Shafer, mgr.): Lawrence, Kan., March 31.
TEXAS: Beaumont, Tex., March 28, Galveston 29, 30, Houston 31, April 1, San Antonio 2-4, Austin 5, Waco 6, Dallas 7, 8.
THE AWAKENING OF MR. PIPP (Harry E. Allen, mgr.): Syracuse, N. Y., March 27-April 4, New York city 3-8.
THE BANKER'S CHILD (Harry Shannon, mgr.): Lake Preston, S. D., March 28, Brookings 29, Clear Lake 30, Watertown 31, Minneota, Minn., April 1, Wilmar 3, Wahpeton, N. D., 6, Wheaton, Minn., 7, Sisseton, S. D., 8.
THE BONNIE BRIER BUSH: Grand Rapids, Mich., March 26-29, Port Huron 30, Chatham, Can., 31, Woodstock April 1.
THE BURGLAR'S SWEETHEART: Milwaukee, Wis., March 26-April 1.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Columbus, O., March 28, 29, Piqua 30, Springfield 31.
THE CURSE OF DRINK: Newark, N. J., March 27-April 1.
THE EDUCATION OF MR. PIPP: New York city Feb. 20—indefinite.
THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): St. Joseph, Mo., March 31, April 1, Kansas City 2-8.
THE FACTORY GIRL (Transcontinental; Chas. H. Wuerz, mgr.): Williamsport, Pa., March 28, Milton 29, Sunbury 30, Shamokin 31.
THE FATAL WEDDING (Central; Sullivan, Harris and Woods, mgrs.): Chicago, Ill., March 26-April 1.
THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Hartford, Conn., March 27-29, Fall River, Mass., 30-April 1.
THE FLAMING ARROW: Chicago, Ill., March 26-April 1, St. Louis, Mo., 2-8.
THE GIRL FROM KAY'S: Brooklyn, N. Y., March 27-April 1.
THE GIRL FROM KAY'S: Springfield, O., March 28, Lima 29, Sandusky 30, Canton 31, Akron April 1.
THE GREAT AUTOMOBILE MYSTERY: Chicago, Ill., March 19-April 1.
THE GYPSY GIRL: Hoboken, N. J., March 30-April 1.
THE HEART OF MARYLAND: Columbus, O., March 27-29, Marion 30, Findlay 31, Ft. Wayne, Ind., April 1, Grand Rapids, Mich., 2.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): Philadelphia, Pa., March 20-April 1.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Albany, N. Y., March 27, 28, Lyons 30, Palmyra 31, Geneva April 1, Albion 3, Medina 4, Lockport 5, Niagara Falls 6, Dunkirk 7, Jamestown 8.
THE HOLY CITY (Western; Gordon and Bennett, props.; Henry Harrison, mgr.): Sullivan, Ill., March 28, Hoopeston 29, Oxford, Ind., 30, Rensselaer 31, Hammond April 2, Hastings, Mich., 7, Grand Rapids 9-12.
THE HOOSIER GIRL (Gus Cohan, mgr.): Des Moines, Ia., March 26-29, Omaha, Neb., 30-April 1, Kansas City, Mo., 2-8.
THE LIGHTHOUSE BY THE SEA: Chicago, Ill., March 26-April 2, Dayton, O., 10-12.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Ashland, O., March 29, Mt. Gilead 30, Kenton 31, Bellefontaine April 3, Greenville 4, St. Marys 5, Van Wert 6, Ottawa 7, Findlay 8.
THE MARRIAGE OF KITTY (Hugh Grady, mgr.): Colorado Springs, Col., March 28, Cheyenne, Wyo., 29, 30, Salt Lake, U., 30-April 1, Ogden 2, Pocatello, Ido., 3, Boise 4, Baker City, Ore., 5, Pendleton 6.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Keokuk, Ia., March 28, Ottumwa 29, Oskaloosa 30, Grinnell 31, Marshalltown April 1, Newton 3, Boone 4, Cedar Rapids 5, Mason City 7, Ft. Dodge 8.
THE MILLIONAIRE DETECTIVE (Henry Pierson, mgr.): Elizabeth, N. J., March 30-April 1, Jersey City 3-8.
THE MINISTER'S SWEETHEARTS (C. H. Eldon, mgr.): Connorsville, Ind., March 28, Richmond 29, Anderson 30, Alexandria 31, Marion April 1, Kokomo 3, Vanburen 4, Warren 5, Bluffton 6, Montpelier 7, Hartford City 8, Dunkirk 10.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Warren, O., March 28, Ashtabula 29, Dunkirk, N. Y., 30, Maysville 31, Salamanca April 1.
THE MISSOURI GIRL (Western; Fred Raymond's): Cedar Rapids, Ia., March 29, Vinton 30, La Porte 31, Waverly April 1.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Mann., mgr.): Saginaw, Mich., March 26-29, Toledo, O., 30-April 1, Cincinnati 2-8.
THE NINETY AND NINE: Chicago, Ill., April 2-8, St. Louis, Mo., 9-15.
THE OLD CLOTHES MAN: Lakota, N. D., March 28, Larimore 29, Jamestown April 1, Aberdeen 4.
THE OTHER GIRL: San Diego, Cal., March 29, Los Angeles 30-April 1.
THE PEDDLER (Sullivan, Harris and Woods, mgrs.): Mahanoy City, Pa., March 28, Shamokin 29, Harrisburg 30-April 1.
THE SCHOOL GIRL: Buffalo, N. Y., March 27-29, Rochester 30, Syracuse 30-April 1, Baltimore, Md., 3-8.
THE SEMINARY GIRL (Melville B. Raymond, prop.): Connellsville, Pa., March 28, Somerset 29, Johnstown 30, Altoona 31, Harrisburg April 1, Washington, D. C., 3-8.
THE SHADOW OF DARKNESS: New York city March 27-April 1.
THE SHADOWS OF SIN: Dalton, Ga., March 27-29.
THE SIGN OF THE CROSS (Fred Berger, Jr., mgr.): Granville, Vt., March 28, Rutland 29, Saratoga, N. Y., 30, Little Falls 31, Johnstown April 1, Oneida 3, Norwich 4, Waverly 5, Danville, Pa., 6, Mt. Carmel 7, Shamokin 8.
THE SILVER DAGGER: Camden, N. J., March 27-29, Wilmington, Del., 30-April 1.
THE SMART SET: Baltimore, Md., March 27-April 1.
THE SPAN OF LIFE: Philadelphia, Pa., March 27-April 1.
THE TWO JOHNS (C. G. Allen, mgr.): Trenton, N. J., March 27-29, Atlantic City 30, 31, Burlington April 1.
THE TWO ORPHANS (Liebler and Co., mgrs.): Washington, D. C., March 27-April 1.
THE VILLAGE POSTMASTER: Altoona, Pa., March 28, Punxsutawney 29, Dubois 30, Clearfield 31, Williamsport April 1.
THE VIRGINIAN: San Francisco, Cal., March 20-April 2.
THE WAY OF THE TRANSGRESSOR: Frankfort, Ind., March 31.
THOU SHALT NOT KILL (Western; Frederick Schwartz, mgr.): Waltham, Mass., March 28, Gloucester 29, Portsmouth, N. H., 30, Nashua 31.
THURSTON, ADELAIDE (Claxton Wilstach, mgr.): Montreal, Can., March 27-April 2.
TOO PROUD TO BEG (Lincoln J. Carter's): Kansas City, Mo., March 26-April 1, Omaha, Neb., 2-5.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Dayton, O., March 27-29, Indianapolis, Ind., 30-April 1, Cincinnati, O., 2-8.
TWO MARRIED MEN (W. F. Thomas, mgr.): Canton, N. Y., March 28, Gouverneur 29.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Bellington, W. Va., March 28, Phillips 29, Buckhannon 30, Weston 31.
UNCLE JOSH SPRUCEBY (John P. Donohue, mgr.): Mount Pulaski, Ill., March 28, Decatur 29, Champaign 30, Rossville 31, Danville April 1.
UNCLE TOM'S CABIN (Stetson's; Geo. Peck, mgr.): New Haven, Conn., March 27-29, Wallingford 30, Bridgeport 31, South Norwalk April 1.
UNCLE TOM'S CABIN (Wm. De Hart's): Marshall, Minn., March 28, Jasper 29, Dell Rapids, S. D., 30, Elgin 31, Madison April 1.
UNCLE TOM'S CABIN (Al. Martin's): Lorain, O., March 30, Sandusky April 1, Detroit, Mich., 2-8, Cleveland, O., 9-15.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Elkhorn, Wis., March 31, Woodstock, Ill., April 1, Monroe, Wis., 2, Plattsville 4, Boscobe 6, Janesville 8.
UNCLE TOM'S CABIN (L. W. Washburn, mgr.): Syracuse, N. Y., March 27-29, Rochester 30-April 1, Paterson, N. J., 3-5.
VAN, BILLY B. (J. K. Roberts, mgr.): Louisville, Ky., March 27-April 1.
WAINWRIGHT, MARIE (Samuel McCutcheon, mgr.): Cumberland, Md., March 28, York, Pa., 29, Harrisburg 30, Lancaster 31, Atlantic City, N. J., April 1, Sunbury, Pa., 3, Williamsport 4, Shamokin 5, Reading 6, Allentown 7, Newburg, N. Y., 10.
WALSH, BLANCHE: New York city Jan. 30-April 15.
WARD AND VOKES: Providence, R. I., March 27-April 1.
WARFIELD, DAVID: New York city Sept. 25—indefinite.
WAS SHE TO BLAME (E. L. Paul, mgr.): Elgin, Neb., March 28, Norfolk 30, Creighton 31, Verdigris April 1.
'WAY DOWN EAST (Western; Wm. A. Brady, mgr.): Ft. Smith, Ark., March 28, Little Rock 29, Hot Springs 30, Pine Bluff 31, Memphis, Tenn., April 1, Jackson 3, Paducah, Ky., 4, Murphysboro, Ill., 5, Carbondale 6, Mt. Vernon 7, Centralia 8.
WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): New York city March 27-April 1, Newark, N. J., 3-8.
WEDDED, BUT NO WIFE: Brooklyn, N. Y., March 27-April 1.
WHEN THE BELL TOLLS (Travers Vale, mgr.): Wilmington, Del., March 27-29, Newark, N. J., April 3-8.
WHEN WOMEN LOVE (Eastern; Frank W. Nason, mgr.): Brooklyn, N. Y., March 27-April 1, New York city 3-29.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Washington, Pa., March 29, Charleroi 30, Uniontown 31, April 1, Waynesburg 3, Connellsville 4, Mt. Pleasant 5, Scottdale 6, Irwin 7, Jeannette 8.
WHITTLESEY, WHITE (Belasco, Mayer and Price, mgrs.): Galveston, Tex., March 26-28, Beaumont 29, Shreveport, La., 30, 31, Marshall, Tex., April 1.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Louisville, Ky., March 26-April 1, Cleveland, O., 3-8.
WHY WOMEN SIN (M. W. Taylor, mgr.): Beardstown, Ill., March 28, Galesburg 30, Decatur April 1, Springfield 2, Bloomington 4, Lafayette, Ind., 5, Crawfordsville 6, Terre Haute 7, 8, Evansville 9, Vincennes 10.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Newport, R. I., March 20-April 1.
WILLARD, E. S.: Chicago, Ill., March 20-April 2.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Scranton, Pa., March 28, Williamsport 29, Altoona 30, Johnstown 31, McKeesport April 1, Connellsville 3, Uniontown 4, Fairmont, W. Va., 5, Clarksburg 6, Cumberland, Md., 7, Annapolis 8.
YON YONSON: St. Paul, Minn., March 26-April 1, Minneapol

Mo., March 27-29, Macon 30-April 1, Vandalia 3-5, Bowling Green 6-8.
BURKE-McCANN: York, Pa., March 27-April 1, Lebanon 3-8.
CARPENTER, FRANKIE (Jere Grady, mgr.): Schenectady, N. Y., March 27-April 2.
CARROLL COMEDY: Glasgow, Ky., March 27-29.
CARTER'S COMEDIAN (Western; F. C. Carter, mgr.): Palestine, Tex., March 27-April 1, Tyler 3-8.
CHASE-LISTER: Chamberlain, S. D., March 27-29.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Shenandoah, Pa., March 26-April 1, Carlysle 3-8.
COLONIAL STOCK (J. M. Torr, mgr.): Portland, Me., March 27-April 1, Erie, Pa., 3-8.
COOK-CHURCH (H. W. Taylor, mgr.): Niles, O., March 27-April 1.
CURTS' DRAMATIC (M. H. Curts, mgr.): Grant City, Mo., March 27-29, King City 30-April 1, Savannah 3-5, Forest City 6-8.
DALY AND HAROLD: Anaconda, Mont., March 27-April 1, Helena 3-8.
DAVIDSON STOCK (A. E. Davidson, mgr.): Goshen, Ind., March 27-April 1.
DE VONDE STOCK (Phil Levy, mgr.): Easton, Pa., March 27-April 1.
DE VOSS, FLORA: Washburn, Wis., March 27-April 1.
DU VRIES STOCK: Elkhart, Ind., March 27-April 1.
DVORAK-DAVIDSON STOCK (E. Jack Devine, mgr.): Titusville, Pa., March 27-April 1.
EDSALL-WINTHROPE STOCK (D. B. Edsall, mgr.): Wilmington, N. C., March 27-April 1.
ERWOOD STOCK: Kane, Pa., March 27-April 1, Butler 3-8.
EWING GERTRUDE: Evansville, Ind., March 27-April 1, Booneville 3-8.
FANE, WALTER: Merrill, Wis., March 27-April 1, Rhinelander 3-8.
FENBERG STOCK: Fitchburg, Mass., March 27-April 1.
FISKE, MAY: Troy, N. Y., March 27-April 1.
FLYNN'S, JOSEPH J., STOCK (S. L. Martin, mgr.): Marlboro, Mass., March 27-April 1, Taunton 3-8.
FULTON BROTHERS' STOCK: Fairbury, Neb., March 27-April 1.
GALVIN, JAMES B., COMEDY: Fulton, N. Y., March 27, 28.
GARRICK STOCK: Evansville, Ind., March 27-April 1.
GIFFORD-HAERING: Hopkinton, Ia., March 27-April 2.
HALL, DON C.: Ft. Wayne, Ind., March 25-April 10.
HAMILTON, FLORENCE: Poughkeepsie, N. Y., March 27-April 1.
HAMILTON'S COMEDIANS: Patoka, Ill., March 27-29, St. Elmo 30-April 1.
HARCOURT COMEDY (W. H. Shine, mgr.): Burlington, Vt., March 27-April 1.
HARKINS, W. S.: St. John, N. B., March 20-April 8.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Biloxi, Miss., March 27-April 1.
HARVEY AND GAGE COMEDY: New Bedford, Mass., March 27-April 1.
HAVENS-DOWNING STOCK: Canton, Pa., March 27-April 1.
HAYWARD, GRACE (Winters and Kress, mgrs.): St. Joseph, Mo., March 27-April 1.
HERALD SQUARE STOCK: Sherman, Me., March 27-April 1.
HIMMELEIN'S IDEALS: Amsterdam, N. Y., March 27-April 1.
HIMMELEIN'S IMPERIAL STOCK: Chicago, Ill., March 26-April 1.
HOWARD-DORSET (A. M. Miller, mgr.): Elwood, Ind., March 27-April 1, Owensboro 3-10.
HOYT'S COMEDY (H. G. Allen, mgr.): Vicksburg, Miss., March 27-April 1, Houston, Tex., 3-8.
HUNT STOCK: Adrian, Mich., March 27-April 1.
HUNTLEY STOCK: Lynn, Mass., March 27-April 1.
KARROLL, DOT (J. C. Welsh, mgr.): Norwich, Conn., March 27-April 1, New London 3-8.
KELLAR, HARRY: Philadelpsia, Pa., March 20-April 1.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
KENNEDY, JAMES (O. E. Wee, mgr.): Morristown, Pa., March 27-April 1, Pottsville 10-15.
KENNEDY PLAYERS (J. R. Shannon, mgr.): Hamilton, Can., March 27-April 1, Quebec 3-8, Ottawa 10-15.
KLARK-URBAN: Oswego, N. Y., March 27-April 1.
LONG, FRANK E.: Howard, Ill., March 27-31.
LYCEUM COMEDY (Al. S. Evans, mgr.): Janesville, Wis., March 27-April 1, Broadhead 3-8.
LYCEUM STOCK (E. G. Grosjean, mgr.): Brownwood, Tex., March 27-April 1.
McAULIFFE, JERE, STOCK (Harry Katzes, mgr.): Pittsfield, Mass., March 27-April 1, Brockton 3-8.
McDONALD STOCK (G. W. McDonald, mgr.): Enid, Okla., March 27-April 1, Wichita, Kan., 3-15.
MARKS BROTHERS (R. W. Marks, mgr.): Bangor, Me., April 3-8.
MARKS, TOM, STOCK (Tom Marks, mgr.): Crookston, Minn., March 27-April 1, Fargo, N. D., 3-8.
MATHES, CLARA: Vancouver, B. C.—Indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Lockport, N. Y., March 27-April 1.
MYERS' STOCK (Sim Allen, mgr.): Lancaster, Pa., March 27-April 1, Salem, N. J., 3-8.
MYRKLE-HARDER (Eugene J. Hall, mgr.): East Liverpool, O., March 27-April 1, Hamilton 2-9.
MYRKLE-HARDER STOCK (Eastern; W. H. Harder, mgr.): New Britain, Conn., March 27-April 1.
NEW YORK PLAYERS: St. Johns, Can., March 27-April 1, Farnham 3-8.
OSMAN STOCK (Jno. Osman, mgr.): Sumter, S. C., March 27-April 1.
PAIGE COMEDY, THE (H. Martynne, mgr.): Cleveland, Tenn., March 30-April 1, Murfreesboro 3-8.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Beaver Falls, Pa., March 27-April 1.
PAYTON SISTERS (Dan S. Holt, mgr.): Bristol, Tenn., March 27-April 1, Asheville, N. C., 3-8.
PICKERT STOCK: Greenville, Ala., March 27-April 1.
POWELL-PORTELLO (Halton Powell, mgr.): Des Moines, Ia., March 27-April 1, Elkhart, Ind., 10-15.
PRINGLE, DELLA: Dillon, Mont., March 27-29, Idaho Falls, Ido., 30-April 1, Rexburg 3-5.
RENTFROW'S JOLLY PATHFINDERS (J. M. Rentfrow, mgr.): Ft. Madison, Ia., March 27-April 1, Jacksonville, Ill., 3-8.
ROBER, KATHERINE (Harry King, mgr.): Bangor, Me., March 27-April 1.
ROE STOCK: Lawrence, Mass., March 27-April 1.
SAVOY THEATRE: Lynn, Mass., March 26-April 1, Lowell 2-8.
RYAN, DANIEL: Philadelphia, Pa., March 27-April 1.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Calgary, N. W. T.—Indefinite.
STANLEY'S METROPOLITAN STOCK (H. V. Winslow, mgr.): Council Bluffs, Ia., March 27-April 1, Atlantic 3-8.
STRATTON, CAMPBELL: Lawrence, Mass., March 27-April 2.
TAYLOR, ALBERT (Albert Taylor, mgr.): New Orleans, La., March 27-April 8.
THURBER AND NASHER (P. H. Thurber, mgr.): Trenton, N. J., March 27-April 1, Burlington, Vt., 3-8.
TROY, DONNA, STOCK (J. L. Glass, mgr.): Ashland, Wis., March 27-April 2, Duluth, Minn., 3-15.
TURNER, CLARA (Ira W. Jackson, mgr.): Albany, N. Y., March 27-April 1.
VAN DYKE AND EATON (F. Mack, mgr.): Kalamazoo, Mich., March 27-April 1, Muskegon 3-8.
VERNON STOCK (Benj. P. Vernon, mgr.): Bennington, Vt., March 27-April 1, Hoosick Falls 3-5, Albany 6-15.
WALLACK'S THEATRE (Dubrinsky Brothers, mgrs.): Sherrard, Ill., March 27-29, Erie 30-April 1.
WHYTE'S DRAMATIC (Chas. P. Whyte, mg.): Guthrie, Okla., March 26-29, Shawnee 30-April 2.
WILLIAMS COMEDY: Greensboro, Ga., March 27-29, Madison 30-April 1.
WINNIGER BROTHERS' OWN: Portage, Wis., March 27-April 1, Winona, Minn., 3-8.
WOOD, FANNIE (Lester A. Davis, mgr.): Westfield, Mass., March 27-April 1.

OPERA AND EXTRAVAGANZA.

A COUNTRY GIRL (D. Henderson, mgr.): Philadelphia, Pa., March 27-April 8.
A TRIP TO AFRICA: Chicago, Ill., March 26-April 1.
A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Gainesville, Tex., March 28, Oklahoma City, Okla., 29, Guthrie 30, Arkansas City, Kan., 31, Coffeyville April 1, Pittsburg 2, Fort Scott 3, Chanute 4, Iola 5, Garnett 6, Ottawa 7, Topeka 8, 9.
BABES IN TOYLAND: New York city March 27-April 1.
BLACK PATTI TROUBADOURS (Voelckel and Nolan's): Atlanta, Ga., March 28, 29, Macon 30, Valdosta 31, Ocala, Fla., April 1, Tampa 3, Palatka 4, St. Augustine 5, Jacksonville 6, Brunswick, Ga., 7, Waycross 8.
BOSTON IDEAL OPERA (Burgess and Andrews, mgrs.): Prescott, Ark., March 29, Gurdon 30, Stuttgart 31, April 1.
CINGALEE: Boston, Mass., March 20-April 1.
COHAN, GEORGE M. (Sam H. Harris, mgr.): Cleveland, O., March 27-April 1, New York city 3-8.
DANIELS, FRANK: Atlantic City, N. J., March 30, 31.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Salt Lake, U., March 27-29, Pueblo, Col., 31, Colorado Springs April 1.
FANTANA (Shubert Bros., mgrs.): New York city Jan 9—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): New York city March 27—indefinite.
HOPPER, DE WOLF (Sam S. Shubert, mgr.): Petersburg, Va., March 31.
HUMPTY DUMPTY: Boston, Mass., March 20-April 15.
IT HAPPENED IN NORDLAND: New York city—indefinite.
ME, HIM AND I: St. Louis, Mo., March 26-April 1, Kansas City 2-8.
MERRY SHOP GIRLS (Edward E. Rice, mgr.): Boston, Mass., Jan. 9—indefinite.
METROPOLITAN OPERA (Heinrich Conried, mgr.): Minneapolis, Minn., March 27, 28, Omaha, Neb., 29, 30, Kansas City, Mo., 31, April 1, San Francisco, Cal., 6-16.
MOTHER GOOSE: Minneapolis, Minn., March 27-April 2.
MRS. DELANEY OF NEWPORT (Melville B. Raymond, prop.): Detroit, Mich., March 26-April 1.
NANCY BROWN: Richmond, Va., March 27-April 1.
PARSIFAL (In English; Henry W. Savage, mgr.): Milwaukee, Wis., March 27-29.
PEGGY FROM PARIS (Madison Corey, mgr.): New York city March 27-April 1.
PIFF, PAFF, POUF: Columbus, O., March 30.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Portland, Ore., March 28-April 8.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Butler, Pa., March 28, 29, Beaver Falls April 12, 13.
RUSSELL, LILLIAN (Sam S. Shubert, mgr.): Philadelphia, Pa., March 20-April 1, Washington, D. C., 3-8.
SAN TOY: Montreal, Can., March 27-April 4.
SCHUMANN-HEINK, MADAME: Saginaw, Mich., March 28, Jackson 29, Ft. Wayne, Ind., 30, Indianapolis 31, April 1, St. Louis, Mo., 3-8.
TANGUAY, EVA: New Orleans, La., March 26-April 1.
THE BEAUTY DOCTOR (Thos. W. Prior, mgr.): Steubenville, O., March 28, East Liverpool 29, New Castle, Pa., April 1, Pittsburgh 3-8.
THE BEGGAR PRINCE (F. C. Cooper, mgr.): Benton Harbor, Mich., March 28, Three Rivers 29, Bronson 30, Hudson 31, Adrian April 1, Tecumseh 2, Chelsea 3, Oxford 4, Lapeer 5, Sarnia, Can., 6.
THE DUCHESS OF DANTZIC: New York city Jan. 16-April 15.
THE GIRL AND THE MOON (Elmer B. Vance, mgr.): Providence, R. I., March 27-29, Brockton, Mass., 30, Worcester 31, April 1, Springfield 3, Waterbury, Conn., 4, Bridgeport 5, New Haven 7, 8.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): New Bedford, Mass., March 28, Taunton 29, Woonsocket, R. I., 30, Lynn, Mass., 31, Lowell April 1, Salem 3, Haverhill 4, Lawrence 5.
THE ISLE OF SPICE (Western; B. C. Whitney, mgr.): Youngstown, O., March 27-29, Warren 30, Greenville, Pa., 31, Butler April 1, Du Bois 3, Clearfield 4, Phillipsburg 5, Sunbury 6.
THE LIBERTY BELLES (Wm. H. Conley, mgr.): Bellefontaine, O., March 31, St. Marys April 1, Middletown 7, Piqua 8.
THE MAID AND THE MUMMY: Elizabeth, N. J., March 29, New Rochelle, N. Y., 30, New Haven, Conn., 31, Waterbury April 1, Philadelphia, Pa., 3-22.
THE PRINCE OF PILSEN (Henry W. Savage's): Philadelphia, Pa., March 20-April 1.
THE PRINCESS CHIC (J. Frank Burrell, mgr.): Pittsburgh, Pa., March 27-April 1.
THE RED FEATHER: Denver, Col., March 27-April 1, Salt Lake, U., 3-8, Los Angeles, Cal., 10-15.
THE ROGERS BROTHERS: Chicago, Ill., March 26-April 1.
THE RUNAWAYS (Sam S. Shubert, mgr.): Newport News, Va., March 28, Norfolk 29, Petersburg 30, Richmond 31.
THE SHO-GUN (Henry W. Savage, mgr.): Pittsburgh, Pa., March 27-April 1.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Memphis, Tenn., March 27-April 1, Louisville, Ky., 3 Indianapolis, Ind., 10-12.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Toronto, Can., March 27-April 1, Montreal 3-8.
THE SILVER SLIPPER (John C. Fisher, mgr.): Sioux City, Ia., March 28, Des Moines 29, Burlington 30, Quincy, Ill., 31, Keokuk, Ia., April 1.
THE SLEEPING BEAUTY AND THE BEAST: Hot Springs, Ark., March 28, 29, Little Rock 30-April 1.
THE SMILING ISLAND (Geo. W. Lederer, mgr.): Chicago, Ill., Feb. 6—indefinite.
THE SULTAN OF SULU (Henry W. Savage, prop.): Worcester, Mass., April 14.
THE TENDERFOOT: Ottumwa, Ia., March 28, Burlington 29, Rock Island, Ill., 30, Muscatine, Ia., 31, Quincy, Ill., April 1, Hannibal, Mo., 3, Keokuk, Ia., 4, Ft. Madison 5, Clinton 6.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Chicago, Ill., March 19-April 1.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS AND WALKER: Boston, Mass., March 20-April 1.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Frederick, Md., March 28, 29, Martinsburg, W. Va., 30-April 1.
WINSOME WINNIE (Sam S. Shubert, mgr.): Kansas City, Mo., March 26-April 1.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): McLeansboro, Ill., March 28, Mt. Vernon 29.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Washington, D. C., March 27-April 1.
DUMONT'S: Philadelphia, Pa.—Indefinite.
FIELD'S, AL. G. (Doc Quigley, mgr.): Des Moines, Ia., March 28, Ft. Dodge, Kan., 29, Sioux City, Ia., 30, Omaha, Neb., 31, April 1, Council Bluffs, Ia., 2, Waterloo 3, Cedar Rapids 4, Davenport 5, La Crosse, Wis., 6, Madison 8.
KERSANDS', BILLY (C. J. Smith, mgr.): Richmond, Ky., March 28, Paris 29, Georgetown 30, Lexington 31, New Albany, Ind., April 1, West Baden 2, Bedford 3, Washington 4, Vincennes 5, Henderson, Ky., 6, Owensboro 7, Evansville, Ind., 8.
MAHARA'S: Peshtigo, Wis., March 28, Shawano 29, Clintonville 30, Antigo 31, Neillsville April 1.
PRIMROSE'S, GEORGE H. (Jas. H. Decker, mgr.): Cincinnati, O., March 26-April 1.
SUN, GUS, AMERICAN: Bloomsburg, Pa., March 28, Berwick 29, Williamsport 31.
VOGEL'S, JOHN W.: Crawfordsville, Ind., March 28, Rockville 29, Terre Haute 30, 31, Brazil April 1, Indianapolis 3-5, Dayton, O., 6-8.

VARIETY.

AMERICANS: Chicago, Ill., March 26-April 1.
BLUE RIBBON GIRLS: St. Paul, Minn., March 26-April 1.
BOHEMIANS:: Scranton, Pa., March 27-29, Reading 30-April 1.
BON TONS: Providence, R. I., March 27-April 1.
BOWERY BURLESQUERS: Chicago, Ill., March 26-April 1.
BRIGADIERS: St. Louis, Mo., March 26-April 1.
BRYANT'S, HARRY, EXTRAVAGANZA: Milwaukee, Wis., March 26-April 1.
CHERRY BLOSSOMS: Baltimore, Md., March 27-April 1.
CITY SPORTS: Philadelphia, Pa., March 27-April 1.
CRACKERJACKS: Newark, N. J., March 27-April 1.
DAINTY DUCHESS: Pittsburgh, Pa., March 27-April 1.
DEVERE, SAM: New York city March 27-April 1.
FOSTER, FAY: Louisville, Ky., March 26-April 1.
GAY MASQUERADERS: Reading, Pa., March 27-29, Scranton 30-April 1.
GAY MORNING GLORIES: Albany, N. Y., March 27-29, Troy 30-April 1.
HIGH ROLLERS: Paterson, N. J., March 27-April 1.
HILL, ROSE, ENGLISH FOLLY: Jersey City, N. J., March 27-April 1.
IMPERIALS: Springfield, Mass., March 27-29, Worcester 30-April 1.
INNOCENT MAIDS: New London, Conn., March 28, New Britain 29, Middletown 30, Bristol 31, Meriden April 1, White Plains, N. Y., 3, Elizabeth, N. J., 4, Frankford, Pa., 5-7.
INDIAN MAIDENS: New York city March 20-April 1.
IRWIN, FRED: Albany, N. Y., March 27-29, Troy 30-April 1.
JOLLY GRASS WIDOWS: Cincinnati, O., March 26-April 1.
KENTUCKY BELLES: Minneapolis, Minn., March 26-April 1.
KNICKERBOCKERS: New York city March 20-April 1.
LAFAYETTE SHOW (T. G. Lafayette, mgr.): Memphis, Tenn., April 3-7, New Orleans, La., 9-22.
LONDON BELLES (Rose Sydell's): Brooklyn, N. Y., March 20-April 1.
MAJESTICS: Boston, Mass., March 27-April 1.
MERRY MAIDENS: New York city March 27-April 1.
MOONLIGHT MAIDS: Indianapolis, Ind., March 26-April 1.
NEW YORK STARS: Washington, D. C., March 27-April 1.
ORPHEUM SHOW: St. Louis, Mo., March 26-April 1.
PARISIAN WIDOWS: Boston, Mass., March 27-April 1.
RAMBLERS (Frank Barry, mgr.): Boston, Mass., March 27-April 1, New London, Conn., 3, Middletown 4, Meriden 5, Torrington 6, Waterbury 7, Bridgeport 8.
REEVES, AL.: New York city March 27-April 8.
REILLY AND WOODS: Cincinnati, O., March 27-April 1.
RENTZ-SANTLEY: New York city March 27-April 1.
RICE AND BARTON: Toronto, Can., March 27-April 1.
RUNAWAYS: Detroit, Mich., March 26-April 1.
THOROUGHBREDS: Philadelphia, Pa., March 27-April 1.
TIGER LILLIES: Montreal, Can., March 27-April 1.
TRANSATLANTICS: Brooklyn, N. Y., March 27-April 1.
TROCADEROS: Louisville, Ky., March 26-April 1.
UTOPIANS: Kansas City, Mo., March 26-April 1.
VANITY FAIR: Rochester, N. Y., March 27-April 2.
WEBER'S: New York city—April 1.
WORLD BEATERS: Toledo, O., March 26-April 1.

MISCELLANEOUS.

AUGUSTINE (Chas. Hine, mgr.): Tupper Lake, N. Y., March 27-April 1, Saranac Lake 3-8.
BARNUM AND BAILEY'S CIRCUS: New York city March 23—indefinite.
CANADIAN JUBILEE SINGERS: Otego, N. Y., March 28, Unadilla 29, Sidney 30, Walton 31, Delhi April 1, 2.
CHAMBERLAIN'S SHOW: Beech Creek, Pa., March 27, 28.
CREATORE ITALIAN BAND (Howard Pew and Frank Gerth, mgrs.): Fargo, N. D., March 29, Winnipeg, Can., 31, April 1, Grand Forks, N. D., 2, Brainerd, Minn., 3, Duluth 5, Superior, Wis., 6, Minneapolis, Minn., 7, 8.
CRYSTALPLEX (Henry Walsh, mgr.): Freeport, Me., March 27-April 1, Madison 3-8.
FLINTS, THE (H. L. Flint, mgr.): Springfield, Mo., March 27-31, Cairo 3-8.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Bristol, Vt., March 27-April 1, Vergennes 3-8.
GREAT FLOTO SHOWS: Houston, Tex., March 28, Austin 29, San Antonio 30, Eagle Pass 31, Del Rio April 1, El Paso 3, Douglas, Ariz., 4, Bisbee 5, Tucson 6, Phoenix 7, Yuma 8.
HELM'S (F. W. Curry, mgr.): Algona, Wis., March 27, 28, Sawyer 29, 30, Sturgeon Bay 31, April 1.
IRELAND'S OWN BAND: Bridgeport, Conn., March 30.
KILTIES' BAND (T. P. J. Power, mgr.): Dumbarton, Scotland, April 1, Clydebank 2, Edinburgh 3-8.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Livermore Falls, Me., March 27-April 1.
RINGLING BROTHERS' CIRCUS: Chicago, Ill., April 5—indefinite.
ROYAL ARTILLERY BAND: Atlantic City, N. J., March 6-May 2.
SHEPARD'S MOVING PICTURES (Eastern; J. H. Laine, mgr.): Suffolk, Va., March 28, Petersburg 29, Richmond 30, Charlottesville 31.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Southern; Chas. B. Poor, mgr.): Omaha, Neb., March 28, 29, Council Bluffs, Ia., 30, Ft. Dodge 31, Sioux Falls, S. D., April 1, 2, Sioux City, Ia., 3-5, Des Moines 6, 7.
SHEPARD'S, ARCHIE L., MOVING PICTURES (C. C. Patten, mgr.): Washington, D. C.—Indefinite.
SWALLOW AND MARKLE FLOATING PALACE: Parkersburg, W. Va., March 27-April 8.
VAN CAMPE: Maysville, Ky., March 27-April 1.

(Received too late for classification.)

A BREEZY TIME: Cole City, Ill., March 29, Braceville 30, Wenone April 1, Toluca 2, Dwight 3, Fairbury 4, Watseka 5, Milford 6, Rossville 7, Paxton 8.
CRESCENT COMEDY (Bergman and Cummings, mgrs.): Winston-Salem, N. C., March 27-April 1, Greensboro 3-8.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Carroll, Ia., March 27-April 2.
LYONS, LILLIAN: Vermontville, Mich., March 28, Bellione 29, Vicksburg 30, Schoolcraft 31, Marcellus April 1, Coraopolis 3, Three Rivers 4, Colon 5, Union City 6, Concord 7.
MALLORY CLIFTON: Penn Yan, N. Y., April 7, 8.
NORTH BROTHERS' COMEDIANS (R. J. Mack, mgr.): Rochester, Minn., March 27-April 1, Faribault 3-8.
ROGERS BROTHERS' VAUDEVILLE: Oil City, Pa., March 27-30, Corry 31, April 1, Ashtabula, O., 3-5, Niles 6-8.
THE GAME KEEPER (Rowland and Clifford's): Manitowoc, Wis., April 1, Sheboygan 2, Stoughton 4, Madison 5, Beloit 6, Rockford, Ill., 8, Aurora 9.
THE POWER OF THE CROSS: Ottumwa, Ia., March 30, Cedar Rapids 31, Davenport April 1, Maquoketa 2, Muscatine 3.
WHYTE'S DRAMATIC (Chas. P. Whyte, mgr.): Shawnee, Okla., March 30-April 3, Little Rock, Ark., 4-8.

OPEN TIME.

ILLINOIS.—Kewanee—McClure's Opera House, April 10-13, 20-29, May.
IOWA.—Mason City—Parker Opera House, in April, May, and June.
LOUISIANA.—Lafayette—New Theatre, in April.
New Orleans—Grand Opera House, April 16-21, 23-28, May.
MICHIGAN.—Muskegon—The Grand, April 9-30, May 1-29.
NEW YORK.—Albany—Harmanus Bleecker Hall, April 3-5, 12, 13, 20-22, 24-29, May 1-4, 6-31.
Glens Falls—Empire Theatre, April 1-8, 10-18, 24-29, May 13, 15.
PENNSYLVANIA.—Monessen—New Theatre, in April and May.
WEST VIRGINIA.—Huntington—Huntington Theatre, April 10-15, 17-20, 24-29.
WISCONSIN.—Appleton—Theatre, April 3-30.

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

JONESBORO.—MALONE THEATRE (Applegate and Partick, mgrs.): Barlow and Wilson's Minstrels March 8; good business; performance poor. Holy City 10; good audience; fine production. Boston Ideal co. 11; good performance and business. Show Girl 18. Hoyt's Comedy co. week of 20.

WISCONSIN.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. R. Hamilton, mgr.): Mahara's Minstrels March 15; good co.; fair business. Yon Yonson 21. Twelfth Night 13.

LETTER LIST.

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WOMEN.

Alston, Emily, Allie Akerstrom, Helen Anderson, Bessie Aiken, Mary Asquith.

Buckley, Rae, Jennie Barry, Mrs. E. B. Beaty, Miss M. Barrison, Mrs. Harry Bulger, Mamie Bears, Miss H. Bernard, Elsie Bernard, May Beban, Nettie Black, Martha J. Beanford, Edna Bert.

Crane, Dorothy, Susan Chisnell, Beatrice Coventry, Ethel Curtis, Miss Z. F. Champion, Mrs. Jno. T. Craven, Isabell Courtney, Josephine Carma, Mabel Custer, Cassie Clifford, Esther T. Crater, Phoebe Coyne, Louise Carter, Marguerite Colton, Florence Cathcart, Laurette Cooney, Theresia Clinton.

Dale, Anna, May Desouse, Maude Du Val, Dot Daly, Ida Desmond, Mrs. Sam'l B. Doyle, Goatzie Davis, Mary N. Davis, Carlotta Delmar, Mrs. Wm. F. Devere, Miss A. S. Davenport, Queena B. Davis, Lola O. Davis.

Ellich, Anna, Vashti Earle, Corinne Ellison, Jean Elspeth, Pearl Eytinge, Grace Elliston.

Ford, Helen, Adelaide Fitzallen, Helen K. Fox, B. Lee Ford, Pauline Frain, Pauline Fletcher, Emma Fredrick, Margaret Fealy, Marion Frank, Eunice Fitchs.

Greene, Margaret E., Louise Gallier, Helen Gordon, Belle Glyndon, Marie A. Green, Cora Goodale, Marguerite Girard, Belle F. Gulliver.

Hughes, Connie, Louise C. Hewes, Ethel Hering, Blanche Hyde, Gertrude A. Howe, Eleanor G. Hicks, Ruth Hayes, Lillie Hall, Maud Harrison, Ethel Huhne, Mrs. Harry Hearn, Lillian B. Hadley, Grace Haywood, Jobyna Howland, Mrs. Henry J. Hadfield, Grace Hamilton, Grace Hoyte, Lillian Harris.

Ives, Alice E.

Joyce, Lottie, Maude Jeffries, Ethel Johnson.

Kaye, Sybil, Dolly T. Killing.

Lindroth, Nellie, Nina Leyenne, Freade Lancaster, Ruth Lloyd, Violet La Baron, Carry Lee, Faye La Mahr, Blanche Leighton, Florence Leslie, Irene Lee, Adah Langdon, Madge Lessik, Grace Lessler, Margaret Little, Edna Lynes.

Montague, Alice C., Margaret Maher, Ethel Morton, Evelyn Mitchell, Florence May, Dollie Marasco, Lida Macmillan, Edith Martin, Frances Meek, Minnie Methat, Dolly Mayer, Lottie Martin, Bessie Marlow, Sadie Martinot, Mai Murray, Hazel S. Moore, Mae Beban Meyer, Helen Mallette, Bessie Moulton, Marjorie Messenger, Ora McFadden, Lelia McIntyre.

Noble, Adelide.

Pruyn, Hybertie, Anna Pomeroy, Vivian Prescott, Electa Faye, Minnie Palmer, Jessie Phelbrick, Lydia F. Parker, Gordon C. Priest, Laura Pierpont.

Redleage, Floya, Margaret Rohe, Ellen B. Russell, Gertrude Rutleage, Helen Richmond, Ellen Reef, Marjorie Race, Mabel Rutherford, Kate Ray, Virginia Rankin, Leah Russell.

Sandberg, Lillian M., Hazel Spalding, Mrs. H. Starr, Mrs. Chatfield Smith, Jane Stuart, Mollie Sanger, Beth Stone, Daisy Stoughton, Helen Scotton, Camille L. Stanford, Pauline Sam, Louie Shaw, Mirian Shelby, Ruth Sheppard, Lottie Starely, Lina M. Sullivan, Katherine Stanton, Fenton Stewart, Georgia Sullivan, Leota Shoup.

Thomas, Lillie B., Lottie Tanlor, Mrs. K. V. Taylor, Kitty C. Thompson, Maie Tunnison, Louise Taylor, Clara Thropp.

Walton, Grace, Marion H. Wood, Anna Wynne, Mrs. Maurice Wilkinson, Bertha Wilsea, Minnie Woodruff, Millie C. Whyte, Marion L. West, Edith Warren, Mrs. R. M. Whitney, Lucele Watson.

Young, Alma Cole, Alice C. Yorke.

MEN.

Anderton, Fred, Charles E. Adams, C. D. Arnold, Lee Arthur, Chas. Aveling.

Barry, Leonard, Chas. Bertram, S. G. Baker, Dan Booger, Barney Bernard, Harry A. Barton, Holcombe Bacon, Frank Barrin, E. H. Bathurst, R. W. Brollar, C. D. Burnham, Chas. W. Burch, Jos. H. Benner, R. A. Beale, Harvey Brooks, Harry L. Barker, Chas. A. Bigelow, Harry Brooks, C. Jamison Barry, Jack Beach, Harry S. Brummell, Harry M. Brown, Rich'd Bunler, Edwin Boring, Herbt. B. Brenon, Jean Barrimore, Dan'l Barrett.

Calvin, Wm. G., Harry M. Cowley, Wm. Clifford, H. C. Cashman, Edwin Combs, Harold Crane, Harry Carter, Henry Clark, Ernest Crawford, H. S. Cawthorne, Jos. A. Crowell, Francis W. Courtney, Warner Crosby, Jno. L. Clarke, Owen B. Curtis, Wm. B. Cartwright, J. F. Crosby, Jos. Callahan, Wm. Craig, Ed Clark, Robt. Campbell, Walt. Campbell.

Dunlap, Willis, Jos. Driscoll, N. H. Dehlman, Jno. Duney, C. E. Daly, Jno. Dunsmore Daly, Oswald Darrach, Harry L. Du Bois, Jno. Q. Donnelly, Frank Dawson, Jack Donavan, Owen Davis, Harvey Day, Harry C. Dunbar, Jno. T. Doyle.

Edwards, Sam, Guss Eichelle, St. Clair Evers, Julian Ettinge, J. W. Earley, W. C. Elmendorf.

Frazer, Wheat, Chas. Frier, H. W. Frederick, M. A. Faris, Jno. Fogarty, Frank V. French, Rich'd P. Fitzgerald, Leo Funkenstein, Chas. Fisk, Jack Flenning.

Getzler, Fred A., Jos. Gillow, Edmund Gardiner, Frank A. Gordy, Geo. Goett, W. Scott Gresler, Chas. M. Goode, Ellis F. Glickman, Wayne Gray, Alf Grant.

Hoyle, Robt. A., Col. Geo. Hamilton, Levi Hester, Danrey Harcourt, A. Lionel Hogart, Fred H. Hodgson, Percy Hunting, S. A. Harris, Edward Hendrickson, Neil Hickey, T. H. Hunter, J. M. Hamilton, F. P. Haven, Jack Hamilton, Frank Hamilton, Forrest Huff, Geo. Hoskins, Harry A. Hanlon, Willard Hill, Jno. J. Holland, Chas. D. Hatfield, Edward Harwood.

Johnston, Jas., John Jack, Henry Jewett.

Kingdon, Frank, Jas. A. Kiernan, Milo J. Knill, Paul Kleist, Frank M. Kendrick, Thos. J. Keogh.

Lester, Henry W., Jas. D. Lewis, Geo. Lessie, J. A. Leahy, Clinton E. Lloyd, Clarence Leewood, L. A. Levering, Henry Lee, Jno. D. Loud, Dave Levis, B. M. Lytell, J. P. Lester, Wm. Leyden, Frank D. Lane, Jno. T. Loris, Fred'k Lorraine, Harry Loraine, Edward M. Lester, Wm. Lea Belle, Oliver Labadie.

Mason, Eugene, Harry Martynne, Jake B. Murray, Rich'd Moncrief, A. R. Mullon, T. H. Murphy, Tom Moore, J. S. Murray, Sam Wurdy, W. A. Miller, Cullen A. Messer, Harry Mestayer, C. Mosher, Lawrence G. Mercer, Donald Meek, C. E. Morton, Thos. Martin, Harry Moesler, Melnotte Twins, Miller and Bryan, Jno. B. Mack, Peter P. McLaughlin, Jno. M. McClosky, Sam'l McCutcheon, Londan McCormick, Edward McHugh, J. G. Macfarlane, R. S. McCreery.

Nesbitt, Jas., Geo. Neville, Chas. Nelson, F. W. Nason, F. J. Norillas, Rich'd Nesmith.

Owen, Wm., Sandy Ogden, Geo. Olmi, J. E. Owen, Andrew O'Neil.

Pooley, Edward, Joe D. Price, D. Y. Perkins, Allan W. Purcell, Bennett Phelan, Jos. Palmer, Lloyd Pedrick, Jack Pratt, W. T. Price, Chas. D. Perkins.

Raymond, Frank, Thomas W. Rannie, Fred Robbins, Claude Raymond, Harry Reavy, J. A. Roberts, Hugh Reed, Geo. D. Rannay, Ralph Root, Jack Raffael, Roxwell Co., W. J. Reid.

Steadman, Otto, Jack Sherman, Alf G. Swenson, Teddy Simmonds, Stokes Sullivan, Chas. A. Smith, Lucombe Searette, Jos. Smith, H. A. Sheldon, F. H. Spencely, Ray Smith, Geoffrey Stein, Lou Shean, Jno. E. Scanlon, Robt. Siddle, Artie Sullivan, Francis H. Shreiner, Jos. Shipman.

Travers, Henry, Chas. J. Toole, Selby Tapsfield, David Trailtel, C. F. Tingay, H. W. Tre Denick, W. O. Tarkington, Frank A. Thorne.

Vizard, Lou, Harold Vosburg.

Weinrich, Leo, Wm. Wagner, Frank C. Wilson, Jos. Wheelock, F. E. Walker, Leo Herbt. White, Jno. L. Wo

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR.

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INDISPENSABLE.

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THE NEW YORK DRAMATIC MIRROR is the accepted and most acceptable newspaper representative of an honorable profession. No other calling has a more worthy advocate of its aspirations or a more devoted champion. THE MIRROR for more than a quarter century has stood for all that is best in the world of the stage, and has been a consistent foe of mere commercialism and whatever is degrading to the drama. For those who wish to keep informed concerning the contemporaneous history of the stage, not only in this country but throughout the world, THE MIRROR is indispensable. Its issue week by week is a marvel, and its annual holiday number a gem. The multitude engaged in the art of public amusement has in THE MIRROR an organ in which it takes a just pride.

AGAINST A NOTORIOUS PIRATE.

In another column of THE MIRROR this week is published a decision by Judge Kohlsaat, sitting in the United States Circuit Court for the Northern District of Illinois, against ALEXANDER BYERS and the Chicago Manuscript Company, his creature, restraining them from pirating the play Are You a Mason? and also restraining any of the persons to whom they have sold fraudulently issued copies of that play from in any way representing it.

This proceeding was instituted by EMANUEL LEDERER and CARL HERRMANN, who control the American rights to the play, against the defendants BYERS and the Chicago Manuscript Company, who had unlawfully availed themselves of the play in question and sold it to various persons for representation.

The defendants in this case for years have wrongfully and illegally seized plays to which they had no right whatever and duplicating them by cheap processes have sold copies for representation to various persons, chiefly in the Western States for small sums, thus defrauding the authors and owners of the plays and imposing on the public by inadequate and makeshift performances of them.

For many years attempts have been made by authors and managers to put an end to this piratical traffic by BYERS and his associates. Under one device or another, however, they have at times resumed their dishonest business, although in individual cases of stolen plays prosecution for the theft of which has been persisted in the courts have restrained them from operation.

The successful prosecution of this case by the complainants, under the United States Copywright law, proves that any like example of piracy may be prevented if the authors or owners of plays carry the matter to decision in the courts.

Under the law, BYERS is liable in this case to criminal prosecution, as are all other parties who have used the play, manuscripts of which were bought from him. It is understood, however, that BYERS is now practically out of business and in an unfortunate condition. His career and its climax should serve as a warning to those who would imitate or profit from his methods.

A PROHIBITIVE BILL.

THE bill introduced in the Legislature at Albany, by Senator SAXE, entitled "An act providing for the manner of building theatres or other buildings used for public entertainments," might as well be entitled an act to prohibit the further erection of theatres in the larger cities of this State.

If the bill should become a law—and so far as New York city is concerned it would have to receive the signature or approval of the Mayor—it would be impossible to build another theatre in this metropolis except on the theory that the public might recoup the builder for his extra outlay by paying admission prices much larger than the largest now exacted in New York.

This is so because under the measure an area of land far above that required by any reasonable idea of safety would have to be acquired by an intending builder, and this fact alone would make a theatre impossible under present probabilities of revenue.

No one would object to the provision of this bill for fire proof construction, and other exactions looking to the safety of audiences that commend themselves. Aside from the great area of land required under it, however, there are other details of construction that would seem to be very unreasonable, if not impracticable.

If the bill should become a law it would be necessary for a theatre to occupy the corner of a street. This, of course, is not prohibitive, although it nowadays would be difficult to find corners available for theatres in desirable localities. But aside from the provision that a theatre, being on a corner, must face on two streets, there is a provision that "an open court or space of at least ten feet in width shall be left open and unobstructed on the sides of such building not bordering on a street," while there is another provision to the effect that "within the building line, and upon at least three sides of every such building, shall be constructed a corridor at least fifteen feet in width, with fire proof walls on each side and exits ten feet wide from the auditorium to such corridor, such exits to be in number not less than one in every thirty lineal feet of wall," and "the number of exits at least ten feet in width from the corridor to the street or court to be not less than one in every thirty feet of the outer building wall." Moreover, these corridors are to be provided upon a level with the aisles and lobbies upon the ground floor, as well as in the same relation to every balcony and gallery.

A little figuring will convince one that under these requirements of space an area about twice as large as that now taken by the ordinary theatre in New York would be necessary, with no resultant enlargement of seating capacity. Less figuring would demonstrate that land values in New York would put new theatres out of the question here under such requirements. In smaller cities, perhaps, owing to the comparatively small value of land, theatres might be built according to these provisions. But if this bill should become a law New York would have to be satisfied with what theatres it has—unless the lawmakers, in their unquestioned wisdom, should act again on permissive lines.

Is this measure inspired by the same interests that are said to have procured the enactment by the Board of Aldermen of New York of a measure in much the same terms governing the erection of theatres in this city.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street, New York City.

The fifty-fourth service of the New York Chapter was held March 19 in Temple Emanu-El. The service was conducted by Rabbi Joseph Silverman, who gave an interesting address on "A New Alliance, Church and Stage." In the course of his remarks he dwelt upon the excellent work already done by the A. C. A. of America, and pointed out, from his experience and observation, the growing interest in the community in the efforts which are being made to bring about a better understanding between these two great influences so long estranged. Dr. Silverman commended to the consideration of the community, especially, the opening of libraries, museums and art galleries on Sunday as among the objects for the promotion and support of which the Alliance is most earnestly working, in addition to their efforts for the highest standards in the quality of plays and just relations between Church and Stage. He closed with a very earnest appeal in behalf of the New York Chapter, asking generous contributions from all interested in the present undertakings which that body has now in view.

There was a special meeting of the National Council at headquarters last Friday, March 24, at 3 P.M. for consideration of the proposed revision of the constitution.

The Rev. Walter E. Bentley preached in St. John's Church, Stamford, Conn., March 15, on the Alliance. There was a large congregation present, some of whom joined the A. C. A.

Mrs. Maggie Breyer was hostess at the tea poured at the headquarters March 16, and among those present were Giles Shine, Austina Mason, Damon Lyon, Percy Plunkett, Hannah Wyle, Pearl Ford, Eden Greville, Earl Ford, Minerva Florence, Albert G. Bruce, Mrs. Winters, Charles T. Catlin, Kate Fletcher, Mrs. R. A. Greenfield, Fanny Cannon, Mrs. J. Alexander Brown, Mrs. L. V. Mauger, Mrs. M. McOmber, Annetta L. Place and many others. Damon Lyon gave a vocal solo, "Falling of the Leaves," and had to respond to an encore. Regina Well recited "Hamlet's Address to the Players," which was greatly enjoyed.

Arthur Peter, Secretary of the Louisville Chapter of the Alliance, visited the headquarters while in the city and reported on the Louisville Chapter.

Rehearsals are in progress for a minstrel entertainment to be given some time in April for the benefit of the Brooklyn Chapter. Those who have volunteered to help in the performance are: Endmen—Mrs. Harry G. Butt, Mrs. George Fitter, Mrs. Frank Rutter, and Ida Ackerman; bones—Mrs. Robert Evans, May Zimmer, and Daisy Wilson; tambos—Helen De Witt, Allie Clarke, Dorothy Simmons; circle—Vera G. Lome, Josephine Burns, Laura Le Mesurier, Clara Anderson, Maud Rutter, Alma Lawrence, Ruby Dodge, Lillie Dodge, Ethel McCarthy, Nellie Sunstrom, Ethel Bache, Mrs. Hood, and Munroe and French; interlocutor, Olive C. Payne. Tickets will be on sale about April 1 and may be had from any of the members or from Olive Clyde Payne, 1049 Bedford Avenue, Brooklyn.

A meeting for conference was held by the New York Chapter on Thursday evening, March 23, at St. Chrysostom's Chapel. The president, Charles T. Catlin, presided. Various matters relating to the policy and prospects of the chapter were considered, Messrs. Catlin, Arthur, Johnston and Sill and Mrs. Bennington, Mrs. Liston, Mrs. Abbott and Edyth Totten taking part in the discussion. A Nominating Committee for the approaching annual meeting of the chapter was appointed, consisting of Miss Harris, Mr. Law and Mrs. Liston. Much interest was expressed in the approaching convention of the Alliance, and several important recommendations were suggested to the directors of the chapter and to the Convention Committee appointed by the National Council. It is expected that a delegation of at least twenty-five will attend the Alliance convention in May from this chapter. Responses have already been received by the Convention Committee from New York, Brooklyn, Philadelphia, Albany and St. Louis announcing their intention to be represented.

Mrs. Hannah Wyle was hostess at the tea served in the headquarters last Thursday, and among those present were Mrs. Harvey Truman Lyman, vice-president of the Syracuse Chapter; Mrs. A. R. Greenfield, Minerva Florence, Mrs. Agnes Burt, Charles T. Catlin, Frank Maples and others. Tea will be served as usual this Thursday afternoon, and all members of the profession and their friends are cordially invited.

A REMARKABLE PUBLICATION.

Manila (P. I.) Sunday Sun.

THE NEW YORK DRAMATIC MIRROR, holiday edition, has reached the exchange desk of the *Sunday Sun*, and is a remarkably well gotten up publication. Unlike the majority of home publications, THE MIRROR does not increase the price of the holiday edition. THE MIRROR is one of the best of theatrical papers, and has over one thousand correspondents chronicling the doings of the profession the world over. It is interesting to note that THE MIRROR was the first publication in America to issue a holiday number. THE MIRROR receives its Philippine information from E. F. O'Brien and the *Sunday Sun*.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Mar. 16 to 23, 1905.

ALISON KENT. By Robert Keith Snow.

L'AME DE L'EMPEREUR; pièce historique en cinq actes et neuf tableaux. By Pierre Lamarche.

BLACK MAMMY; a sketch of Southern life. By Mrs. Willie Scott Blackburn.

COMRADES; a drama in three acts. By George M. Baker. Copyrighted by Emily F. Baker.

DIXIE; an American play in four acts. By H. Grattan Donnelly.

EAGER HEART; a Christmas mystery-play. By A. M. Buckton.

AN EGYPTIAN MUMMY; comedy in three acts. By John C. Parks and Raymond G. James.

A FRIENDLY JOKE. By Allen Lee Atwell.

FRIQUET; a play in four acts. By Pierre Berton and Gyp. Copyrighted by P. Berton and Countess Martel.

HIS MAJESTY; musical comedy in two acts. By Shafter Howard.

IN THE REIGN OF SOLOMON, KING OF ISRAEL; a historical drama in four acts. By Boyd Coleman. Copyrighted by E. Coleman Brown.

LE JE NE SAIS QUOI. Par M. Wiener et M. de Wauleffe. Copyrighted by Felix Demoly.

JOHN RALSTON; a play in four acts. By Edward J. Livernash.

JUDAREL; a historical and romantic drama in five acts. By George L. Hutchin.

MADEMOISELLE AURORE; comédie-vaudeville en trois actes. By P. V. Stock.

THE MAN OUTSIDE; OR, THE NIGHT OF RUSSIA. By Scott Marble. Copyrighted by Charles W. Allison.

MISS BEAUT; comedy-drama in one act. By Fanny M. Landsey and Lawrence Macdonald.

MISS CIVILIZATION; a comedy in one act. By Richard Harding Davis. Copyrighted by Charles Scribner's Sons.

LES MYSTERIES DE SAINT PETERSBOURG; drame en cinq actes et neuf tableaux. By P. V. Stock.

THE SCAB; one-act play. By Elsa Barker.

THE SUBURBANITE. By American Autoscope and Biograph Company.

TOM, TOM, THE PIPER'S SON. By American Autoscope and Biograph Company.

THE TRIUMPH OF LIGHT. By Charles Keeler.

WASHINGTON'S FIRST DEFEAT. By Charles Frederic Niedlinger.

THE WELL OF THE SAINTS. By J. M. Synge.

A WIFE WITHOUT A SMILE; a comedy in disguise in three acts. By Arthur W. Pinero.

A WOMAN'S WIT. By M. M. Jacobs and M. G. Mitchell.

ZIRA; drama in four acts. By J. Hartley Manners and Henry Miller.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

A. A., Utica, N. Y.: Sol Smith Russell died May 28, 1902.

W. H. A., Troy, N. Y.: There were two, but now only one, Babes in Toyland companies.

W. O., Atchison, Kan.: Write to Dick and Fitzgerald, New York City.

W. G. S., St. Paul, Minn.: The parties you inquire for are not booked to appear in St. Paul this season.

A. C. READER, Boston, Mass.: 1. Melville Stewart played in The Cingalee. 2. Why not write and ask her?

L. F. P., Providence, R. I.: Roland Reed was born in Philadelphia, June 18, 1852, and died March 31, 1901, in New York City.

E. J. H., Buffalo, N. Y.: No, Madame Modjeska and Madame Janauscheck were not "one and the same person."

C. E. J., Malden, Mass.: The best way to sell your Boston Museum relics is by advertising or writing to those interested in its memories.

A READER: 1. The opera Lohengrin was first performed in England at Her Majesty's Theatre, London, in 1880. 2. Eight theatres were burned in the fire in Chicago in 1871.

E. E., New York City: 1. It is the intention of the managers to bring it to New York as soon as it is running smoothly. 2. She is with the Weber Stock company.

A. H. G., Colorado Springs, Col.: 1. Mrs. Langtry first appeared in America at Wallack's Theatre Nov. 6, 1882, in The Unequal Match. 2. There was never a theatre there.

C. F. I., Red Bank, N. J.—You will have considerable difficulty in booking time for a magical act. Ordinary acts of this kind are a drug on the vaudeville market.

O. H. L., Minneapolis, Minn: 1. Ella Wheeler Wilcox and Dorothy Dix may be addressed care of the New York *American*. 2. For the names of sketch writers, consult the advertising columns of THE MIRROR.

H. B. J., New Orleans, La.: 1. James O'Neill made his first appearance in Cincinnati with Edwin Forrest, and carried a spear. Then he played at the Old National Theatre of that city. 2. Frank Lawlor was an actor.

F. R. D., Cleveland, Ohio: There is no such publication for free distribution. Some publication devoted to hotel interests, like the Hotel Red Book, will give you a list of Canadian hotels and their rates.

H. C., New Haven: Under Southern Skies was produced at the Republic (new Belasco) Theatre Nov. 12, 1901. Grace George was the star. It is owned by her husband, William A. Brady, who can give you all the particulars you ask for.

J. S. R.: Ezra Kendall was born in the western part of New York State on Feb. 15, 1861, learned the trade of a printer, and made his debut on the stage in 1881, playing the English butler in Only a Farmer's Daughter.

K. L. M.: The cast of Hamlet, as represented at the Lester Wallack benefit on May 21, 1888, at the Metropolitan Opera House, which netted $20,000, was as follows: Hamlet, Edwin Booth; Ghost, Lawrence Barrett; King Claudius, Frank Mayo; Polonius, John Gilbert; Laertes, Eben Plympton; Francisco, Frank Mordaunt; First Actor, Joseph Wheelock; Second Actor, Milnes Levick; First Gravedigger, Joseph Jefferson; Second Gravedigger, William J. Florence; Ophelia, Helena Modjeska; The Player Queen, Rose Coghlan; The Queen, Gertrude Kellogg; Bernardo, Herbert Kelcey; Marcellus, Edwin H. Vanderfelt.

CURRENT AMUSEMENTS.

Week ending April 1.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—4th week—25 to 32 times.
AERIAL GARDENS—Closed.
AMERICAN—James J. Corbett in Pals.
BELASCO—Mrs. Leslie Carter in Adrea—12th week—78 to 84 times.
BERKELEY LYCEUM—Closed.
BIJOU—David Warfield in The Music Master—112 times, plus 12th week—84 to 90 times.
BROADWAY—Florodora—1st week—1 to 8 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Vaudeville.
COLONIAL MUSIC HALL—Vaudeville.
CRITERION—Mary Mannering in Nancy Stair—3d week—14 to 21 times.
DALY'S—The Duchess of Dantzic—11th week—73 to 79 times.
DEWEY—Merry Maidens Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—William Gillette in Sherlock Holmes—4th week—22 to 28 times.
FOURTEENTH STREET—Her First False Step.
GARDEN—The College Widow—28th week—221 to 228 times.
GARRICK—Arnold Daly in You Never Can Tell—12th week—90 to 97 times. Special matinee Candida—1 time.
GOTHAM—Indian Maidens Burlesquers.
GRAND OPERA HOUSE—Babes in Toyland.
HARLEM OPERA HOUSE—Mrs. Wiggs of the Cabbage Patch.
HERALD SQUARE—Blanche Walsh in The Woman in the Case—9th week—66 to 73 times.
HUDSON—Virginia Harned in The Lady Shore—1st week—1 to 8 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in The Family Reunion—2d week—8 to 13 times. The Pastor of Kirchfeld—1 time.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Ellis Jeffreys in The Prince Consort—14 times, plus 2d week—8 to 14 times.
LEW FIELDS'—Fields' Stock company in It Happened in Nordland—17th week—120 to 126 times.
LIBERTY—The Education of Mr. Pipp—6th week—37 to 43 times.
LONDON—Rentz-Santley Burlesquers.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 9th week—67 to 74 times.
LYRIC—Jefferson De Angelis in Fantana—11th week—83 to 90 times.
MADISON SQUARE—Mrs. Temple's Telegram—9th week—63 to 70 times. Special matinees, Margaret Wycherly in Countess Cathleen—2 times.
MADISON SQUARE GARDEN—Barnum and Bailey Circus—2d week.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Buster Brown—10th week—78 to 86 times.
MANHATTAN—Mrs. Fiske in Leah Kleschna—16th week—111 to 117 times. Special matinee March 29, The Eyes of the Heart, A Light from St Agnes, and The Rose.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Confessions of a Wife.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Sam Devere's company.
MINER'S EIGHTH AVENUE—Al. Reeves' company
MURRAY HILL—A Hot Old Time.
NEW AMSTERDAW—Richard Mansfield in Repertoire—2d week.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—The Shadow of Darkness.
NEW YORK—May Irwin in Mrs. Black is Back.
NEW YORK ROOF—Closed.
OLYMPIC—Darling Daisy Burlesquers.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS*—When We Dead Awake—6 times, plus 1st week—1 to 9 times.
PROCTOR'S FIFTH AVENUE—Anna Karenina.
PROCTOR'S FIFTY-EIGHTH STREET—Northern Lights.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Wife.
SAVOY—Grace George in Abigail—6th week—40 to 47 times.
THALIA—Hebrew Drama.
THIRD AVENUE—Child Slaves of New York.
VICTORIA—Vaudeville.
WALLACK'S—Amelia Bingham in Mlle. Marni—4th week—25 to 32 times.
WEBER'S MUSIC HALL—Closed March 25.
WEST END—Peggy from Paris.
WINDSOR—Wedded and Parted.
YORKVILLE—Stock Company in The Great Diamond Robbery.

*Murray Carson in The Trifler closed after 4 performances, March 18. House dark last week.

THE USHER

One is too apt to conclude that the inhabitants of places far even from the border of what is called "civilization" are uncouth, unlettered and commonly without discrimination as to the theatre and many other institutions presumed to be far better understood in more settled localities. It is not so long ago that newspaper readers perused the stirring and varied struggles of persons camped on the border of what has since come to be known as Oklahoma Territory, waiting for the rush for lands on which to erect habitations that they might subdue the soil. Oklahoma is now a locality that presents quite a range of settlements, has its courts, its banks, its newspapers and other evidences of modern life, and evidently has some conception of what a theatrical performance should be.

Persons who cater to the love of drama in somewhat rough localities often have a wrong conception of the persons who make up the population, and imagine that anything is good enough for such persons, forgetting that many persons with brains and some measure of cultivation may be found in such places, the settlement of which also calls for a high degree of enterprise and much courage.

That the inhabitants—or, at least, the press—of Guthrie, Okla., may not be imposed upon is shown from the following, clipped from the *Oklahoma State Register*, published in that town:

All manifestations of beauty in human life are the expressions of reverence. Beauty is its own attraction. As the flowers of the fields under cultivation unfold variations, so the human family in its racial growth develops different types of personal beauty.

Happiness is the motive power of life. Harmony is happiness. Dissonance is distress. Sex is the eternal attraction and repulsion. The admired attributes grow; the indifferent fade away.

Physical graces and adornment are the greatest expressions of happiness. In all races some rhythmic motions have been developed to please the eye and charm the senses. The dance preceded the song.

Last week this paper had an article on the dance of Salome, in purported representation of a biblical play. It was an elaborate advertisement written in the future tense, sent by the advance agent, cast into the past tense because the issue of the paper came after the play. It was a well written article promising a ravishing allurement. The actual dance was something pitiful. A diminutive woman hopped first on one foot and then on the other, backward, forward and sideways.

Was this the Salome that could command the head of a man on a platter as an offering from her own father? Like an enchantress Salome enthralled the senses by the magic motions of her body. She stands out like another Circe in history, the unapproachable ideal of Hebrew grace and beauty. She is the embodiment of the ages of the dance, sacred and profane—in temple and in palace. How then could a crude, uncultured woman physically and spiritually impersonate Salome, the worshiped daughter of a king?

Weep, oh, ye daughters of Jerusalem, for ye have been desecrated; and ye men of Israel, be ye cast down, for ye have been outraged.

It is unnecessary to say that the *Register* is a weekly paper, its infrequency of publication being the cause of its falling a prey to the guile of the press agent, whose stuff it used in full confidence that it was truthfully descriptive. Daily newspapers in the East are sometimes the victims of the same ingenious promoter, but they seldom admit it in poetic prose.

In Guthrie, evidently, the dance is a well understod function, while the ancient dance there, if seldom seen, is clothed with many beauties of the imagination.

♣

In view of the passage of ordinances in this city hedging theatre buildings with unreasonable requirements, and the pendency in the State Legislature of a bill that, if passed in its present form, would practically prohibit the erection of another theatre here, it is interesting to note the opinion of an expert on the influences that lead to and follow theatre building, as regards urban development:

The influence of theatre building on the general real estate market is more important than many people believe. As a rule, theatres are constructed with as much care and liberal outlay of capital as any class of buildings. Every citizen takes pride in pointing out the theatres as examples of the enterprise of his city, and, knowing this, managers spend money liberally in erecting buildings which arouse interest in the community.

The same authority adds that there are no less than 125 theatres at present being planned for various cities in the country, many of them in the rapidly growing West.

Another aspect of this matter is or will be furnished by the problem as to filling existing theatres with desirable attractions. Theatre building, at least in most localities outside of the East, continues amazingly, but by no means in advance of natural development in other things, while the number of the better class of attractions is steadily diminishing, thanks to the repressive measures and the restrictive policy dictated by the selfishness and narrow vision of the persons who control theatre business in America.

If it were possible, a view of the state of things that will prevail a few years hence, if present conditions continue, would be mighty interesting.

♣

The benefit at the Metropolitan Opera House on Friday to Joseph Jefferson Holland, lovingly known as "Joe" Holland, was in some respects the most remarkable testimonial to an actor yet recorded. The famous Wallack benefit, which occurred in the same theatre May 21, 1888, and which enlisted the services of the famous actors of that day in a performance of Hamlet, was in some respects more dignified—principally because of the medium of the day and the distinction of the actors—but in the spirit of spontaneity, unquestioned affection and a determination on all sides to make the receipts as large as possible the Holland benefit will probably go down in stage history as the greatest of such tributes up to this time.

♣

The "literary" wheel in the Trust machine has been set in motion. Stirred by the avalanche of censure and protest which the "system" has recently brought upon itself from the press throughout the country, it has changed from its usual attitude of contemptuous silence to a frantic effort to stem the tide of criticism by issuing what it is pleased to term a defense of its operations. The grounds of defense are as unstable, as irrelevant and as false as might be expected. The Trust does not hesitate to pervert the truth when that course serves its purpose. It begs every real question at issue, and reiterates the hoary and false pretense that it is dignifying, systematizing and rendering commercially substantial the entire theatrical business. But there are many thousands of persons connected with the theatrical profession that know better, and the Trust's ostrichlike proceeding does not veil its iniquities.

ACTORS' HOME BENEFIT.

Daniel Frohman has secured the following attractions for the annual Actors' Home benefit, which will take place at the Broadway Theatre Friday afternoon, April 7.

William H. Crane and Fay Davis will appear in a little play by Anthony Hope, entitled The Philosopher in the Apple Orchard, and a burlesque sketch, written by George H. Broadhurst, on the plot of the Duchess of Dantzic, will be performed by Holbrook Blinn, Courtice Pounds, Lempriere Pringle, Lawrence Rea, Dorothy Diggs and Evie Green.

The famous old one-act play, Kiss in the Dark, will be played by William Courtleigh, Hilda Spong, Harry Conor and several others not yet engaged.

Another play in one act, In the Eyes of the World, will be given by the members of the company of Mrs. Leffingwell's Boots, William Courtenay, Vincent Serrano, Ernest Lawford, Louis Payne and Margaret Illington.

The sixteen Matinee Maids from Lew Fields' Theatre, Jeff De Angelis and Katie Barry, from the Fantana company, and Beatrice Herford in one of her new monologues will also be features of the entertainment. Another novelty will consist of sketches and drawings made on the stage, with some stage talk, by R. F. Outcault, the creator of Buster Brown. William Gillette and others will also appear.

Daniel Frohman says that since the Actors' Home was opened the Fund has needed at least $40,000 annually, and it is almost impossible to raise that much. George Gould makes an annual contribution, but few other millionaires help the fund. Actors, according to the statement of Mr. Frohman, are not contributing with as much enthusiasm as they formerly did, and the earnings from the benefits are very necessary to the Fund.

ACTORS' SOCIETY'S NEW HOME.

At a meeting of the Actors' Society, held Sunday evening, the management announced that a new home had been selected in the two buildings to the west of the Lambs' Club, as the Society has outgrown its present quarters. The purchase price is $9,000 cash, with a considerable sum to be left on mortgage. The society will move into its new home when the lease of the present house expires, in two years. The meeting was to discuss the plans of the building fund and the benefit, which will be given April 14 at the Criterion Theatre. For this many prominent artists have volunteered. The list, so far, includes Mary Mannering, Blanche Bates, Blanche Walsh, Fay Davis, Hilda Spong, William Gillette, David Warfield, Jefferson De Angelis, Henry E. Dixey, Robert Hilliard, Digby Bell, Robert Mantell, Wright Lorimer and others. One thusand dollars' worth of tickets have already been sold by members, and the number of good sized checks sent in prove that the members are very interested in the movement.

A letter inclosing a check from Joseph Jefferson was read and several of those present added to the fund, Frederick Watson leading off with $100.

TWO SHUBERT THEATRES IN UTICA.

The Shuberts have taken the first step toward the erection of their thirteenth theatre. The latest will be in Utica, where they are the lessees of the Majestic Theatre. Their lease of the Majestic has another year to run. In negotiating for its extension the owners interposed unexpected obstacles, and Lee Shubert forthwith took steps to acquire a new piece of property. The plot on which the new theatre is to stand is situated centrally on the principal business street. Plans have been completed and the theatre will be ready for occupancy in the Fall and will be called the Garrick.

NEW PLAY AT THE MANHATTAN.

The Manhattan Theatre, where Mrs. Fiske and the Manhattan company in Leah Kleschna will end their New York season on April 15, will be closed during Holy Week, which follows. On Easter Monday, April 24, Harrison Grey Fiske will produce a new whimsical comedy by Charles Cartwright and Cosmo Hamilton, entitled The Proud Laird. The play amusingly satirizes the clannishness of the Scotch.

THE KAISER'S TREAT.

The Royal Theatre of Berlin reopened March 21 after being closed for nearly a year for remodeling the interior and improving the exits. Emperor William and Empress Augusta were present. The entire audience were the Emperor's guests, and included members of the Cabinet, the diplomatic corps and the highest military and naval officers. The play was Kleist's patriotic drama, Prince Heinrich von Homburg.

STANHOPE-WHEATCROFT SCHOOL MATINEE.

The students of the Stanhope-Wheatcroft Dramatic School entertained a large audience with a very long programme at their third matinee performance of the season at the Garrick Theatre on March 25. Five one-act plays, running the gamut of comedy and farce, with a three-act tragedy sandwiched in, were presented with somewhat varying degrees of success. Of them all, the third and fifth plays, The Three Miss Biddles, and Barbara, may be said to have made the very distinct hits of the afternoon. The first playlet was Six to One, by Frances Aymar Matthews, given with the following cast:

Mrs. Pomeroy Dodge	Pearl Morton
Gladys Quincy	Mary S. Welles
Nina Crosby	Norma Grayson
Maud Lawton	Anna Elliott
Ethel Davies	Juliet Lear
Aline de Valence	Blanche Bloom
Eliot Champney	H. Bonner Keel

The play, which admits of a good deal of clever characterization in comedy, has to do with the affairs of a society woman of Newport and her regiment of nieces who are visiting her, each from a different city and with all the fads and mannerisms of her native place. The one and important man in the case is Eliot Champney, Mrs. Dodge's nephew, who is expected as her guest. This young gentleman, who has a native ability for making love to every girl he meets, has, before his arrival, fallen in love with a French girl to whom he has written but from whom he has never heard. When he arrives he proposes to all of the nieces in turn, until the French niece appears, when he finds that she is the very girl of his dreams and the one to whom he had written avowing his love. Curtain, with the nephew and mademoiselle happy, and blessings from everybody. In this little skit all of the young ladies in the cast succeeded in portraying well the differences in style, manner and conversation of each of the cosmopolitan collection of nieces. H. Bonner Keel was in his element as the nephew.

Then came the tragedy, A Dream that Died, by A. E. Lancaster. Time, 1748, in Florence, Italy, during the reign of Lorenzo the Magnificent. It had this cast:

Count Guilio Mazzarino	William Butler
Dr. Amalfi	Uldrick Blaw
Jacopo	Jane Murray
Diomeda Caracci	Jane English
Eola	Berthe Knatvold
Vestalia	B. Genevieve Baird

The play, which is not particularly lucid, tells the story of two girls, neither knowing that they are related to the other, but both in love with the same romantic figure, Count Guilio Mazzarino, about whom Diomeda Caracci, the vengeful natured one of the two girls, holds a secret that if known would banish him from Florence. It is carnival time, and during the merry revels the younger of the girls wins the love of the Count. This the vengeful one discovers under tragic circumstances, and immediately smiles and becomes a double-dyed villainess. She mixes a cup of poison for Eola, who is happy in her new found love, and with her drinks the health of the Count. As Eola is dying, it develops that the two girls are sisters, which gives the vengeful one a chance for the center of the stage almost equal to that of Eola, who dies in the Count's arms. In this play the difficult honors were fairly won by Jane English as Diomeda Caracci, and graceful Berthe Knatvold as the gentle Eola, the latter especially doing some good work. The ambitious effort was, on the whole, well done by the cast.

The Three Miss Biddles, by Alice Yates Grant, which has been done in New York several times this Winter, came next. It is the brightly told story of three sisters, all competing for a lot of family silver marked R, which is left by an eccentric old uncle to the sister who first marries a man whose initial is R. Applause and curtain calls greeted the actors throughout the piece, which was so charmingly played by the following cast as to make it difficult to single out one for special excellence:

Anne Biddle	Juliet Lear
Grace Biddle	Lula Davidson
Bessie Biddle	Norma Grayson
Reginald Ronald Ralston	H. Bonner Keel

The fourth offering was Darius, a play, by George Moore, constructed with some cleverness. It was cast as follows:

William Smith	William Butler
Arthur Dacre	Uldrick Blaw
Judge Green	Albert Nettleton
Poole	L. Harry Hoag
Mrs. Vincent	Syminetta Flintoft
Helen Vincent	Gretchen Dale
Rose, Smith's wife	Irmgard Manning

It deals with the weakness of a young wife, poor little Rose Smith, who had been writing foolish notes to one Darius, the poet of the moment's fad, whom she had never seen, but whose verses were bad enough to place him on a pedestal of glory. She appears with her husband at a reception at the house of a girl friend, where this Darius is to be also. He is to wear a red rose tied with ribbons, that she may know him. Her husband, who is the real Darius, transfers the rose to the bosom of a deaf old judge who has a little too much wine at the ball, and she meets him instead of Darius, as her romantic fancy had pictured him. Of course, it all ends as it should, with the wife in repentance in the forgiving husband's arms. Irmgard Manning was clever as Rose Smith and Syminetta Flintoft made the most of the comedy part of Mrs. Vincent, who finally married the deaf judge. Albert Nettleton was excellent in the character part of the judge. The rest of the cast played well.

The last on the programme was Barbara, a dainty conceit by Jerome K. Jerome, a mixture of pathos and laughter. It had the following competent cast:

Barbara	B. Genevieve Baird
Lillie	Effie Pearson
Cecil	H. Bonner Keel
Finnicum	Albert Nettleton

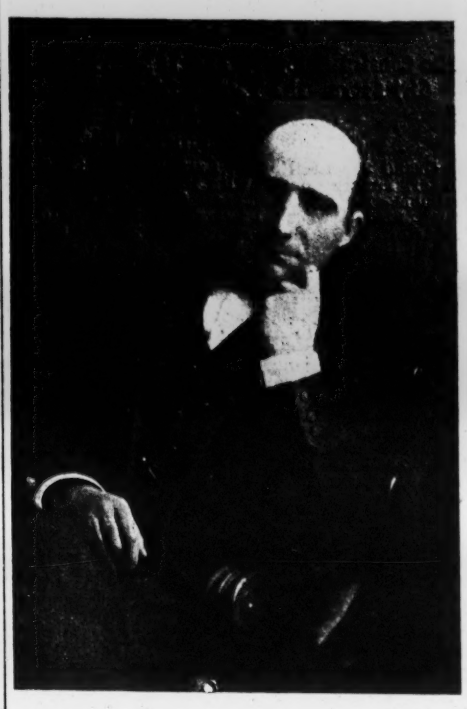
Barbara, a girl alone in the world since a dreadful shipwreck left her as a tiny infant, cared for by an old sailor, is living with her girl friend, Lillie, a young and captivating minx, who is in love with a young lad, Cecil, whom Barbara has grown to think of as a brother. In a desk Barbara has kept unopened for years papers found upon her after the shipwreck. She dimly remembers what they contain. The two young lovers are finally brought by Barbara to see that they cannot do without each other. While they are off on a ramble one day an old man comes with the news that Cecil has been left a fortune which belonged by right to a girl who was drowned as an infant in a shipwreck and who was his sister. As the story is told, Barbara knows she is the sister, but when the lovers return with the news of their betrothal, she holds her peace that they may have the fortune undisturbed. B. Genevieve Baird, as Barbara, brought out each bit of pathos well, showing much temperamental fitness for the role, and Effie Pearson was a charming madcap as Lillie. H. Bonner Keel and Albert Nettleton both added to the pronounced success of the little play. The large audience was very generous in applause throughout the afternoon.

The last students' matinee for the season of this school will be given at the Savoy Theatre on Tuesday, April 6. The performance will be divided into two parts, dramatic and operatic. The students of the operatic department, on this their first public appearance, will present the first and second acts of Martha and the prison scene from Faust.

SHE STOOPS TO CONQUER.

The cast for the Liebler and Company-Klaw and Erlanger forthcoming special production of She Stoops to Conquer, which is to be put on at the New Amsterdam Theatre, Monday, April 17, will be: Eleanor Robson, Kate Hardcastle; Clara Bloodgood, Miss Neville; Mrs. Charles Calvert, Mrs. Hardcastle; Kyrle Bellew, Young Marlow; Sidney Drew, Tony Lumpkin; Louis James, Hardcastle; Frank Mills, Hastings; J. E. Dodson, Diggory. Three separate organizations will close the season in order that certain needed players may be released for this presentation. These are the Eleanor Robson company, The Two Orphans company, and the Kyrle Bellew company.

PERSONAL



PINERO.—Here is a capital portrait of Arthur W. Pinero, who is said to be working on a new play, the nature of which will excite much anticipatory interest.

LANGTRY.—Mrs. Langtry is now a grandmother. A son was born March 21 to her daughter, Mrs. Ian Malcolm, wife of a well-known member of Parliament from Scotland.

MATHEWS.—Frances Aymar Mathews is to spend much of the coming Summer in the Eastern States, where she purposes to write a play of that region for a New York manager. Her latest novel, "The Marquise's Millions," will be published in a few days.

TEMPEST.—Marie Tempest, who is now playing in The Freedom of Suzanne in London, will close her engagement there on April 7, and with her company, sail on the *Lucania* at Queenstown. On April 19 she will open in the same play at the Empire Theatre, New York, and play here a month. Then she and her company will return to London, and on June 3 take up the London run again.

SAVAGE.—Henry W. Savage returned to New York March 20, after a four weeks' trip through the South for his health.

THOMAS.—Walter W. Thomas, who has been missing since February 26, and was thought to have committed suicide, is alive, but under restraint, in a private sanitarium at Bridgeport, Conn., where he was found in a demented condition by friends.

DEAN.—Tunis F. Dean, business representative for Manager Harry Davis at the New Alvin Theatre, Pittsburgh, who has been dangerously ill with typhoid pneumonia for the past several weeks at his rooms in the Knickerbocker Apartments, Allegheny, is now convalescent and is at the Saegertown Sanitarium, Saegertown, Pa., where he is accompanied by his sister, Mrs. J. D. Batten, of Baltimore. Mr. Dean expects to return to his desk about April 15.

WARDE.—Frederick Warde will quit the stage next year for the lecture platform, according to his son, Arthur F. Warde, who says that his father will lecture on Shakespeare and the classic drama, but it is not his intention to give up the stage permanently.

MITCHELL.—Julian Mitchell is busy with the plans of his new home on Rumson Road, between Long Branch and Seabright. There will be a wide lawn, and in the rear he is building a workshop and miniature theatre where he can experiment on new devices and effects for the organizations under the direction of Hamlin, Mitchell and Fields.

HARRIS.—Henry B. Harris, manager of the Hudson Theatre, has returned to New York from a sojourn in Bermuda, the West Indies, and Florida, completely recovered from his recent illness.

ALLEN.—Viola Allen is the latest rumored negotiator for a Fitch play.

MODJESKA.—A testimonial for Madame Modjeska is being planned by Ignace Paderewski, Madame Sembrich and other compatriots, and will probably take place at the Metropolitan Opera House May 4.

CRANE.—William H. Crane will appear next season in An American Lord by George Broadhurst.

WHITNEY.—Fred C. Whitney has recovered his health and resumed work.

TERRY.—Edward Terry sailed from Halifax for London March 26.

TREE.—Beerbohm Tree has secured the British rights of Business Is Business, and is having it adapted for his use by Sydney Grundy.

FISK.—Clinton B. Fisk has resigned his position as manager of Proctor's Fifth Avenue Theatre, and hereafter will be connected with the Majestic Theatre as assistant manager and press representative.

FIELDS.—Lew Fields gave a professional matinee on Thursday last of It Happened in Nordland, in honor of his old partner, Joseph M. Weber. The house was crowded and over 700 were turned away. When Mr. Fields was called upon for a speech he responded by turning on a phonograph to which he had confided his remarks during the morning. During his twenty-seven years before the public Mr. Fields has never made a curtain speech.

TELEGRAPHIC NEWS

CHICAGO.

The Conried Company and The Earl and the Girl Score—The Yankee Consul—Notes.

(Special to The Mirror.)

Chicago, March 27.

Grand Opera House, Ezra Kendall; Studebaker, Yankee Consul, with Raymond Hitchcock; Illinois, Rogers Brothers; Garrick, Earl and Girl, second week; Powers', E. S. Willard in repertoire; McVicker's, Home Folks, second week; Great Northern, Rays in Down the Pike; La Salle, Isle of Bong Bong, third week; Hyde and Behman's, Hart and De Mar in Mama's Papa, third week; Bush Temple, stock in The Holy City; People's, stock in Sign of the Four; Columbus, Trip to Africa; Alhambra, Lighthouse by the Sea; Academy, Great Automobile Mystery; Bijou, Flaming Arrow; Thirty-first Street, May Hosmer and company in The Army Nurse; Criterion, Fatal Wedding; Howard's, Ticket of Leave Man.

Chicago's one week of grand opera, by the Metropolitan company, has drawn audiences of from 2,000 to 4,000 into the Auditorium. Caruso, Sembrich, Nordica, Olive Fremstad, and Van Rooy were perhaps the favorites. Dippel captivated in Johann Strauss' The Bat, and Bella Alten won something like a triumph as Adele in the same merry opera.

Parsifal was sung twice, beginning at 11.30 A. M. and 5.30 P. M. Nordica and Olive Fremstad were the Kundrys and Burgstaller the Parsifal.

Except for a jolt at the start The Earl and the Girl, produced at the Garrick a week ago Saturday night, has been running as smoothly as most of the musical comedies seen here this season. The jolt referred to was caused by the introduction on the opening night of a tipsy chorus number, and the sight of a group of pretty girls inebriate so shocked the critics that the Shuberts promptly cut out the offending number and left a production that is entirely decorous in tone. What it lacks is ginger and chiefly in the first act. This fault is being remedied by Mr. Richard Hardwork Burnside, and it is quite possible that before long The Earl and the Girl will be even better than Fantana. The story is sufficient, distinct and complete. An earl seeking the hand of a rich American girl finds it best, on account of untoward circumstances, to hire a dog trainer, one Cheese, to impersonate his grace, and the trainer is thus compelled to make love to the heiress, while the intended bride of Cheese improved the opportunity to bask in the sunshine of attentions from an aristocrat. A supposed heir to the earldom and an irate uncle of the American heiress figure prominently. The part of Cheese, for which Eddie Foy was selected at first, was fairly well delivered by Alexander Clark. He handled the comedy climax in the second act well, and got numerous encores with the topical song, "If It's Good Enough for Vanderbilt, It's Good Enough for Me." Anna Boyd as Liza, Cheese's sweetheart, made the part popular, and her song, "Nicolini," was one of the hits. Dick Temple's singing was exceptionally pleasing, appreciated with several recalls, and he acted the part well. Victor Morley as Walgrave, the real heir, was agreeable and generally satisfactory. His "Mediterranean Blue" with chorus was one of the hits. Georgie Caine as Elphin Hay, the American heiress, was particularly appealing and successful. With Morley in the "Spooning Song," the big hit of the production, her sympathetic and natural manner was particularly enjoyable, and to a great degree responsible for the success of the number. Nellie McCoy was pleasing in the colorless part of Daisy, and Amelia Summerville was handsome, imposing and strenuous enough to fulfil all the requirements of Mrs. Black, the strong lady. Violet Holls' tendency to embonpoint, her good looks and geniality made her aunt satisfactory in appearance and manner. Blonde and brunette beauty were strikingly exemplified by Mabel Carrier and Edna Jeans. The other parts were sufficiently well played, the innkeeper by W. H. Denny, the American lawyer by W. M. Armstrong, Bunker Bliss, the uncle, by Frank Lavernie, and the English solicitor by Harry Rogers. There are two acts. The first setting was a rich and solid English interior. The second was one of the most elaborate, ever seen in Chicago, the conservatory State hall, with grand staircase, balcony and ornate architecture. The row of swings in the "Spooning" number delighted the audience immensely, and the swinging of the young women out over the footlights, together with the pleasing melody of the song, formed one of the most successful numbers ever introduced here. It was demanded again and again, and the audience went out humming the air. The chorus was unusually attractive, and the costumes original, well chosen and handsome.

The Yankee Consul is duplicating its famous successes. It is interpreted by the same sterling company as formerly.

Mama's Papa at Hyde and Behman's brought out large opening houses. Carrie De Mar scored a hit, but Joseph Hart was not so happily cast. The settings are excellent and the chorus bright and lively. The male chorus is one of the best ever heard here.

Home Folks pleased everybody, including the critics, and kept the orchestra under the stage from start to finish of the first week. Its stay is indefinite, and it looks now like a hit big enough to keep McVicker's full for many weeks. In this moving picture of life in Illinois in 1867 acting honors are easy. In comedy Thomas Wise as Hawkins takes the lead, with Arthur Sanders' Old Nat Miles a close second. Samuel Reed's Squire is excellent, and his love scene with the widow was capitally done. Ida Waterman imparted to the widow a fine character that made it one of the best impersonations in the play. The other parts were in capable hands.

Alice Johnson is leading woman of Ezra Kendall's company in place of Lottie Linthicum, and Homer Granville comes in place of William A. Hackett.

May Hosmer played Fanchon with considerable success at the Thirty-first Street Theatre last week. She had praiseworthy support from Francis Boggs, Anna Jerome, Cecil Owen, and Edward Van Vechten.

Signor Caruso, the tenor, captured the operagoers of Chicago. His singing in the part of Canio in Pagliacci won an ovation and the large number of Italians present gave vent to wild delight.

Heart of the Blue Ridge was played at the People's last week with more general excellence than any other play there this season. Maud Gilbert as Missy Carter was pleasing, and others who scored were Joseph O'Meara, Earl Stirling and Van Murrill Whittaker.

E. J. Carpenter writes that he has secured the Western rights of At Cripple Creek and has booked a route of 35 weeks in the West, including all the large cities. He opens at Kansas City Aug. 6.

Theatre ticket scalpers are receiving attention in the State Legislature. A bill has been introduced making the Chicago city law against theatre ticket scalpers a State law.

E. S. Willard had a successful opening week at Powers', and was welcomed in his old favorites, but his new play, The Brighter Side, from the French, was not liked by the critics.

Clinton Lloyd, leading man and Shakespearean scholar, favored The Mirror with a call last week on his way West to join the Shirley Stock for the Summer at Spokane.

Ethel Davis, formerly of the People's Stock, has joined the Sweet Clover company.

Gale Satterlee, until recently comedian of the People's, has joined Walter Edwards and Earl Stirling has taken his place at the People's.

Bradlee Martin has gone to Kansas City to join the Woodward Stock as comedian.

The return of The Yankee Consul brings back Arthur Clark, formerly manager of the Studebaker.

Clara Tapsfield is in St. Luke's Hospital, this city, suffering from cancer, and word is brought to The Mirror that her case is virtually hopeless, since she cannot undergo an operation. Miss Tapsfield is fully aware of her condition. She is cheerful, and has just subscribed for The Mirror for five weeks, which time, according to The Mirror's informant, is probably the rest of her natural life.

Homer Drake has been in town ahead of the Rays in Down the Pike, at the Great Northern this week.

Bert Jacoby has been manager of the Thirty-first Street since Morris and Marvin got the theatre, and Frank Murray has been treasurer and assistant manager, representing Miss Hosmer.

Anna Boyd, who has made a hit as Liza Shoddam in The Earl and the Girl, will retire from the stage temporarily on account of poor health.

Stock theatres are increasing in Chicago, the latest to join this class being the Marlowe. For some time there has been constant talk of a first-class stock company downtown, but so far it is only rumor. A Pacific Coast publication had an item a few weeks ago to the effect that James Neill would have a stock company at the Studebaker, but this is not confirmed at the theatre.

Daniel Sully as the priest in Our Pastor, at the Marlowe, gave a most natural and thoroughly excellent characterization, one of the best achievements in acting I saw at any theatre last week. The company is weak in certain instances, but the play has strength and with capable assistance Mr. Sully made it a success. Applause was plentiful.

The grand opera season, one week, was by far the most successful ever given in Chicago. The total receipts were about $80,000, and $60,000 used to be considered great business for one week in Chicago. I am told last week is the record in this country for one week of grand opera. Parsifal alone, two performances, afternoon and evening, brought $31,000. With expenses of about $40,000 a week, it appears Mr. Conried took away a snug fortune in profit. The receipts show Chicago is a musical center, that it demands grand opera, and they indicate that we shall have two weeks next season instead of one.

Lillian Russell is booked at the Auditorium for week of 24. Innes' Band will be there matinee and night April 1 and 2, and Creatore comes week of 16. Miss Russell goes there so as not to curtail The Earl and Girl run at the Garrick, where she was booked.

John Drew opens in The Duke of Killicrankie 3 for two weeks.

Jessie E. Pringle will leave the People's stock next week after a season of more personal successes than falls to the lot of most stock actresses. Miss Pringle has played a variety of parts and made them all popular.

Otis L. Colburn.

BOSTON.

A Drastic Sunday Amusement Measure—Death of Mrs. Sedley—Attractions for the Week.

(Special to The Mirror.)

Boston, March 27.

Robert Edeson's coming to Boston with Strongheart was the feature of the week, and the Park had a large and fine house to greet the first of the football plays to reach the local stage. It is a bit surprising to see Edeson as a young Indian, but he does the part well, just as he has done everything since he became a star but The Rector's Garden, and he has a strong company. Edmund Breese was naturally one of the favorites, for he was so well remembered from the Castle Square. Louise Drew and Marie Boland took honors among the women.

Maude Adams tested the capacity of the Hollis to-night when she opened an engagement of a fortnight in The Little Minister. Her Babbie was especially welcome after the uncongenial character which she had a year ago. Arthur Byron now plays the title-role and plays it well.

Siberia is one of the old-time plays that wear well, and its revival at the Boston to-night drew a big house.

The Cingalee is one of the merriest, cleanest and most tuneful of the musical comedies that have been seen here in a long time, and it is a reflection on the taste of Boston audiences that the piece has not been drawing the patronage which it deserves. William Norris is immense as Chambhuddy Ran, and brings out far more drollery than he has done in any play since A Country Girl. Hallyn Mostyn, W. G. Stuart, and Genevieve Findlay are all good, and Julia Millard is especially dainty. Blanche Deyo did not come to Boston after all, although announced clear to the opening.

The Filibuster pleases all who see it at the Majestic in its professional production, and is an improvement over its amateur form, especially in the way of comedy. Louise Gunning takes the vocal honors in the production and sings better than at any time since her old vaudeville days. Albert Mahar takes the fun making honors as Bunny and proves the right man for the place. There is a julep dance in the piece which is making much talk about town.

Humpty Dumpty has been drawing large audiences at the Colonial with Frank Moulan making a special comedy hit as the cook and Maude Lillian Berri winning the vocal honors by her singing.

Carmen is the play of the week for the stock company at the Castle Suare, the Olga Nethersole version being used and Lillian Kemble playing the title-role with great effectiveness. The selection of a play like Carmen indicates that the policy of the house has been changed decidedly from the straight-laced lines where Camille and East Lynne had to be edited with the blue pencil before a performance could be given.

Why Women Sin is being given at the Bowdoin Square with Charlotte Hunt in the character of Dorothy Pemberton and all the others of the stock company in her support. This will be followed by The Montana Outlaw.

Queen of The White Slaves, which has already been liked here for its melodramatic thrills, is brought back this week at the Grand Opera House. Shadows of a Great City will come next.

Williams and Walker are among the few stars to play a fortnight's engagement at the Globe this season.

Nance O'Neil is going to play a Boston farewell at the Tremont before leaving for Australia. Macbeth and Elizabeth will be the features of her opening week.

The first rumor in the direction of a definite attraction for a Summer season is to the effect that the The Royal Chef may play a long engagement at the Boston.

Jay Hunt, the director of the stock company at the Bowdoin Square, has written a new melodrama, entitled Hearts of Gold, which will be produced at that house May 1.

Brownies in Fairyland had three performances in the Childrens' Theatre last week, and drew large houses.

Wright Lorimer is to begin a tour of the New England cities, beginning April 3. Playgoers of Kennebunk, Maine, where he was a clergyman several years ago, are hoping that he will include that city in the list.

Henry W. Savage was back in Boston last week for his first visit since his long journey to the South for the benefit of his health.

John B. Schoeffel and Mrs. Schoeffel (Agnes Booth) have gone to Lakewood, and may remain there until Easter. Mrs. Schoeffel lost a valuable pet dog on the journey.

The Elks' benefit at the Boston last week was a big hit in every way. There was a long list of volunteers, and the only ones who failed to appear were Williams and Walker. They were represented by a quartette from their company.

The Cingalee will close its season 1, upon the end of its fortnight at the Tremont.

Dorothy Vernon of Haddon Hall, A Gentleman of France, and The Christian are among the plays in preparation for production at the Castle Square.

Charles Mackay's Boston friends have been delighted to receive word during the past week of his complete recovery from a severe attack of a typhoid form. A paper in Cleveland printed a report of his death, which startled many who remembered his Castle Square successes.

There is considerable excitement in amusement circles in Massachusetts over the bill on entertainments which has been reported by the Committee on Probate and Chancery in the Legislature. It is a drastic Sunday measure which is virtually the bill proposed by Mayor Newton, of Everett. It will prevent all public amusements on Sunday except sacred concerts, and will legislate out of existence all such entertainments as these which have been given all this season. It would take away from the local authorities of any city or town the right to grant licenses for any Sunday amusements. The only thing excepted is the sacred concert, which, under the decision of the Supreme Court, is to consist of religious music. Leave to withdraw has been given on the petition for legislation to prevent sidewalk speculating.

The boys of the Denison House on Tyler Street gave an amateur performance of Julius Cæsar last week, and all went well with the exception that Cæsar got stabbed in a real fight in the enthusiasm of the forum scene.

Theatres are to be used for revival services in Boston, and the first to be hired is the Grand Opera House, beginning 2.

Ethelle Earle, who was formerly at the Castle Square, has been engaged to join the cast of The Awakening of Mr. Pipp in New York.

Madame Melba came to Boston upon the conclusion of her concert tour, and was the chief soloist at a musicale given by Mrs. Jack Gardner to her society friends at Fenway Court last week.

A distinct loss to musical Boston will be the departure of the Kneisel Quartet to become members of the faculty of the new School of Musical Art to be established in New York next Fall under the direction of Frank Damrosch.

Mr. and Mrs. Guy Currier (Marie Burress) have been at Woodstock Inn in Vermont, where Mr. Currier is recuperating from his recent illness.

Charles Chappelle, who was specially engaged for Friar Laurence in Romeo and Juliet, was the guest of honor at a reception given at the home of George Brown on St. Botolph Street by those who have been spending their Summers at Bear Island, Lake Winnepesaukee, N. H. They attended the play out of compliment to Mr. Chappelle.

Mrs. Lucy E. Sedley, widow of the famous actor, William H. Sedley-Smith, died last week at the home of her son, Allen L. Sedley, Dorchester, aged seventy-four. She was the second wife of the manager, who was early identified with the old Tremont and later occupied the position of leading man and manager of the old Museum. He died more than thirty years ago. When the historic playhouse was torn down recently the portrait which was a prominent feature of the house was turned over to his widow, and it hung in the room where the funeral services were read. Mrs. Sedley never appeared upon the stage herself. She was the stepmother of Mrs. Sol Smith.

Jay Benton.

PHILADELPHIA.

Ethel Barrymore — Francis Wilson — Good Business Continues.

(Special to The Mirror.)

Philadelphia, March 27.

Ethel Barrymore in her role of Sunday entertained a large audience at the matinee March 25 at the Garrick Theatre, not knowing that her father, Maurice Barrymore, was dead. After the curtain was rung down she was informed of the sad news and left immediately for New York, the evening performance being canceled, although the house was entirely sold out. The Garrick is closed to-night. Annie Russell in Jinny the Carrier will come 3, with Edna May in The School Girl to follow 10.

Francis Wilson received a warm welcome this evening at the Broad Street Theatre in Cousin Billy. His strong company includes May Robson and Edward Abeles. The engagement is for two weeks only, as Mary Mannering in Nancy Stair is booked for 10 and will be followed by Mrs. Patrick Campbell 24.

The Prince of Pilsen at the Chestnut Street Theatre for second week continues to good patronage. Frank Daniels in Sergeant Brue will come 3 for two weeks, followed by The Royal Chef 17.

Lillian Russell in Lady Teazle is in her second and last week at the Chestnut Street Opera House. James K. Hackett in The Fortunes of the King follows 3. The Mask and Wig Club of the University of Pennsylvania will hold their annual event week of 24, the new burlesque being Mr. Hamlet of Denmark.

The Heir to the Hoorah enters upon its second and final week at the Walnut Street Theatre. The Maid and the Mummy is due at the Walnut 3.

Lew Dockstader's Minstrels turned away crowds at every performance last week at the Grand Opera House. To-night Walter Perkins in Who Goes There opened to a crowded house. Its warm reception was well merited. Nat Wills in A Son of Rest plays a return date 3. The Awakening of Mr. Pipp 10.

Kellar's engagement of two weeks at the Park Theatre will surpass all his previous efforts. Kellar and Valadon give an unusually clever and meritorious programme, highly appreciated. Quincy Adams Sawyer comes 3 for two weeks. The Runaways 17. Thomas E. Shea, with first representation on any stage of The Great Adventurer 24.

At the Casino The Country Girl, by the New York Musical company, opened to-night for a two weeks' stay. It is a large organization, the principal roles being enacted by Jessie Bradbury, Alice Mallyn, Thomas Ricketts, George E. Mack, Frankie Raymond, David Lithgoe, Helen Marvin and Percy Jennings, aided by a pretty chorus.

No Wedding Bells for Her is at the Girard Avenue Theatre this week. In Old Kentucky follows April 3, Rose Melville, with Sis Hopkins, 10, Russell Brothers 17, Just Fell In 24.

Nobody's Darling is at the National for the week. The Smart Set 3.

Hart's Kensington Theatre has The Span of Life. Darkest Russia 3.

The New Eight Bells, with the Byrne Brothers, is at the People's Theatre for a week. Wedded But No Wife 3.

Daniel Ryan in repertoire opened this afternoon at Blaney's Arch Street Theatre in A Royal Lover. Virginius, The Mad King, Monte Cristo, Macbeth, and Lady of Lyons to follow balance of week. Patronage good. The Curse of Drink 3.

Forepaugh's Theatre.—This is the final week of the present stock company. Moths is the bill. Eugenie Blair opens here for a four weeks' term, Sapho for first week, Charlotte Corday 10.

Darcy & Speck's stock company at the Standard Theatre present My Old Kentucky Home. George Arvine received a rousing testimonial March 24. An American Gentleman 3.

Saake's German Stock at the Bijou Theatre continues in favor. Features for week, Galcotto and The Doctor and His Wife.

Dumont's Minstrels at the Eleventh Street Opera House break all previous records and please the large clientele.

Roller skating is still on at Industrial Hall, but fails to attract.

S. Fernberger.

ST. LOUIS.

The Girl and the Bandit—Hackett—Faversham—Dull Lenten Season.

(Special to The Mirror.)

St. Louis, March 27.

The usual Lenten dullness prevails. At the Olympic the Rogers Brothers did a better business than their production merited. James K. Hackett did not fare as well, and Ralph Stuart at the Garrick also played to poor business. Yesterday afternoon young Vecsey played a return engagement at the Olympic, where he was received by a large audience.

Last night the Perley Opera company began a week's engagement at the Century. The Girl and the Bandit was the offering. A more tuneful comic opera has seldom been seen here.

William Faversham is at the Olympic to-night in Letty. His fine company includes Julia Opp, Carlotta Nillson, and Arthur Playfair.

A Chinese Honeymoon is playing a return at the new Garrick. George Broderick is reported somewhat seriously indisposed, and his place in the cast is being taken by Fred Heck. The tuneful offering is as popular as ever.

After the Chinese Honeymoon Ezra Kendall in Weather Beaten Benson comes to the Garrick, and then Mrs. Wiggs of the Cabbage Patch. The finishing touches are being put on the house in the shape of the finest canopy over the sidewalk that any theatre in town can boast. The professional, matinees continue their unabated popularity.

The Stain of Guilt was at Havlin's all last week. Kidnapped in New York holds the boards this week.

The Imperial had a good bill all last week in Too Proud to Beg. Happy Hooligan this week.

Jesse James holds forth at the Crawford.

Anna, zu Dir ist mein liebster Gang (Annie, How I Love to Call on You) was the bill at the Olympic last night. Leone Bergere, the talented soubrette of the stock company, had her annual benefit. The house was crowded to suffocation, and numerous gifts were handed over the footlights. Miss Bergere, who in private life is Mrs. Horsky, wife of the Heinemann-Welbner's leading man, has just recovered from a very serious illness, during which for weeks her life was despaired of, and her return to the company was therefore marked by added cordiality and interest. The play is a farcical comedy largely interspersed with song and dance, and it progressed with much celerity and hilarious merriment.

The Odeon stock company will try its hand at Held by the Enemy, beginning to-morrow night. The last performances of The Banker's Daughter were given yesterday afternoon and evening.

J. J. Hannerty, late resident-manager of the Century Theatre, has resigned. Mr. Hannerty went in order to devote all his time to the erection of his new theatre on Grand Avenue. Mr. Hannerty was succeeded by Charles T. Cavanaugh.

Miss Mary Servoss and her husband, Frederick Kimball, manager of the Too Proud to Beg company, were the recipients of much social attention during their stay in the city last week. Mr. and Mrs. Kimball were married late last fall and this was their first visit to St. Louis since. A number of dinners were the means of bringing many old friends together.

Bickel, Watson and Wrother, German dialect comedians, have brought their new farce comedy, Me, Him and I to the Grand. The trio were formerly high-grade vaudeville entertainers, and graduate into their new field with much evidence of prosperity. Helen Spencer, of the big voice, leads the vocal contingent, and the scenery is replete with novelties. Me, Him and I, therefore, is a show that should be a source of profit this week to the popular Grand management as well as the visiting company.

E. R. Kroeger, master of programmes, Bureau of Music, World's Fair, has just concluded a very entertaining series of piano recitals at the Odeon. These functions were well attended all Winter and gave quite an impetus to the study of the higher forms of pianistic endeavor.

Fritz Kreisler, violin, and Josef Hofmann, piano, will give a duo-recital in the Odeon on the night of April 10. Both these artists have appeared here before this season under the auspices of the Choral-Symphony Society.

J. A. Norton.

WASHINGTON.

Forbes Robertson in Hamlet—Minstrels—William Bramwell—News Notes.

(Special to The Mirror.)

Washington, March 27.

The return engagement of Forbes Robertson and his company at the Columbia Theatre to-night in Hamlet drew a good audience. Kate Rorke's Ophelia was well liked, and in a long cast the admirable work of Giles Shine as Polonius, Ian Robertson as King Claudius, Frank Gilmore as Laertes, Harry M. Blake as the Ghost, Leon Quartermain as Horatio, and Madge McIntosh as the Queen won approval. Lillian Russell in Lady Teazle will appear next Monday.

Lew Dockstader's Minstrels commenced a week's engagement at the New National Theatre to-night, with a crowded house. Strong favorites are Neil O'Brien, Carroll Johnson, Leighton and Leighton, William H. Hallett, Matt Keefe and King and White. Dockstader's airship, "Tommy Rot II" and automobile monologues are capital, the comedian's local hits being up to the minute. Ethel Barrymore in Sunday is announced as the following attraction.

William Bramwell in Captain Barrington is this week's offering at the Lafayette Square Opera House. To-night's opening performance is for the benefit of the Washington Hospital for Foundlings. The house is crowded and the star and play well received. The Seminary Girl is the announcement for next week.

James H. Wallick's Queen of the Highway opens to capacity at the Academy of Music. Helen McGowan heads an excellent supporting company. Confessions of a Wife follows.

During the minstrel engagement at the National the Dockstader management awards a private box as a first prize and fifty complimentary double reserved seats to the intelligent school boy or girl who writes in rapid and distinct penmanship the greatest number of times "Lew Dockstader is my ideal comedian."

The *Washington Evening Star's* Sunday morning issue of yesterday, the first in upward of fifty years of existence, is a magnificent edition of fifty-six pages with magazine supplement. Full-page history of the Washington theatres is a feature, with portraits of managers and treasurers of the different houses, and an enlarged dramatic department in which Philander C. Johnson presents interesting and engaging matter.

The March concert of the Choral Society at Chase's Theatre, Sunday night, was to capacity. The soloists were Signor Giuseppi Campanari, Franceska Kaspar, Mrs. William T. Reed, Charles Myers, F. W. Seibold, and Charles Moore.

Fred Stone, the scarecrow of The Wizard of Oz company, whose reputation as a marksman is widely spread, Thursday was the guest at a complimentary shoot, under the auspices of the local Analostan Gun Club. He maintained his reputation.

John T. Warde.

BALTIMORE.

William Collier Pleases—Higgledy-Piggledy—Thomas E. Shea.

(Special to The Mirror.)

Baltimore, March 27.

William Collier opened at Ford's Opera House last evening. Collier's work in his play, The Dictator, is very amusing.

Forbes Robertson and his London company will present during the early part of next week a revival of Hamlet, and during the latter part of the week Mr. Robertson will be seen in his new play by Henry V. Esmond entitled Love and the Man.

Higgledy-Piggledy and The College Widower were presented last night at the Academy of Music by Weber's All-Star Stock company. The clever aggregation delighted the large audience present.

Edna May in The School Girl will be seen here next week.

The De Witt company of players presented East Lynne at Chase's Lyceum Theatre. The season for this company closes this week and Warren De Witt will retire from the field of amusement here. Miss Adelaide Keim, leading woman of the company, will head her own company at Harlem Opera House, New York.

George Sidney was well received at the Auditorium in Busy Izzy. The company consists of forty-five people and includes all of the old favorites.

The Smart Set was presented at Holliday Street Theatre. After Midnight will follow.

This week Thomas E. Shea is seen in a repertoire of standard plays, including Banished by the King, Dr. Jekyll and Mr. Hyde, The Bells,

Cardinal Richelieu, and Othello. He will be followed by The Royal Lilliputians.

Darkest Russia scored a pronounced success at Blaney's Theatre. It will give place at the close of the week to For His Brother's Crime.

HAROLD RUTLEDGE.

PITTSBURGH.

The Sho-Gun—The Lilliputians—Annie Irish and Charles Richman in Stock—Notes.

(Special to The Mirror.)

PITTSBURGH, March 27.

At the Alvin this afternoon Charles Richman and Annie Irish commenced a four weeks' engagement at the head of the Harry Davis Stock company in The Charity Ball, and were well received by a fair sized audience. The play is handsomely staged, and the advance sale for the week is good. The Crossways next week.

The Lilliputians present Sinbad at the Duquesne, which held a large audience to-night. Next week, The Beauty Doctor, followed by Mason and Mason in Fritz and Snitz.

The large audiences at the Bijou to-day enjoyed Fast Life in New York. Next week, A Race for Life.

At the Empire is Human Hearts, which has been seen at this house before. It is a fairly good melodrama. The company presenting it this week is a good one, and the stage settings are ample. The Wayward Son next week.

The Princess Chic attracted a large gathering to the Gayety to-night. Sophie Brandt plays the title-role. George Primrose and his Minstrel company next week, followed by Smiling Island and The Sleeping Beauty and the Beast.

The Avenue company's bill this week is The Cherry Pickers, and Blue Jeans will be presented next week.

The Sho-Gun holds the week at the Nixon, and is presented by a company which includes John E. Henshaw, Christie McDonald, Agnes Caine Brown, Thomas C. Leary, Charlotte Leslay, William C. Weedon, May Ten Broeck, and E. B. Martindell. Next week, E. S. Willard in David Garrick, The Professor's Love Story, The Middleman, The Brighter Side, and Tom Pinch. After Mr. Willard comes Ben Hur for two weeks, and then the Rogers Brothers in Paris.

Manager R. M. Gulick, of the Bijou and Duquesne, was in New York city last week in the interest of his two playhouses.

C. R. Bochert has been appointed press agent by Manager Harry Davis for his Avenue Theatre.

The press representative of the Grand, Elmer Rigdon, is still attending to the work of the Alvin, in addition to his own arduous duties, owing to the absence of Tunis F. Dean.

ALBERT S. L. HEWES.

CINCINNATI.

Mrs. Campbell in The Sorceress—Ingomar—Minstrels.

(Special to The Mirror.)

CINCINNATI, March 27.

Mrs. Patrick Campbell made her first appearance before a Cincinnati audience to-night, playing Zoraya in Sardou's latest drama, The Sorceress. A large and fashionable audience was in attendance and the star met with a most hearty reception. Piff, Paff, Pouf follows.

The Walnut has an attraction of merit this week in Primrose's Minstrels, which has packed the house at the three performances given so far, and bids fair to fill out the week to capacity audiences. In addition to George Primrose, William West, Arthur Deming, Emil Subers, Alf Gibson and Harry Morse are prominent in the company.

The Forepaugh stock company at Robinson's gave Ingomar yesterday, for the first time in many years upon the local stage. John J. Farrell, Lavinia Shannon and Frederick Forrester had the leading roles. The version used was that made famous by Julia Marlowe. The Stubbornness of Geraldine is to follow.

Last night was a gala night for the German stock company, being the occasion of the annual benefit of Marie Szwirschina, the versatile character actress of the company, who at the same time celebrated the fiftieth anniversary of her appearance on the stage. A crowded house applauded Die Fee Caprice, by Oskar Blumenthal.

James H. Parker's revival of Escaped from Sing Sing is at the Lyceum, with Frederick Montague as English Bill.

The Russell Brothers in the Female Detective are this week's attraction at Heuck's.

Jennie Mannheimer reads Zangwill's Merely Mary Ann at the Odeon to-morrow night.

H. A. SUTTON.

McFADDEN'S FLATS IN A TENT.

McFadden's Flats company will terminate its regular season about May 1, and then undergo a process of transformation and enlarging for a Summer campaign. For the first time in the career of this farce-comedy a tour will be made during the heated term, but under canvas, and with all the accessories and trappings of a big "show." The demand for the appearance of this attraction in territory not convenient to visit during the regular season has prompted Gus Hill to set the precedent of giving farce-comedy like a circus, and early in May the production will be launched "with brass bands and side shows galore," it is announced. Nearly the entire present company, headed by Mr. Barry and Gussie Nelson, will be retained, but the chorus will be augmented, and there will be forty musicians under the direction of Professor Jacqua. The main tent will seat over 5,000 people and have a portable stage. The outside attractions will be supervised by Col. Harry Rose, and high diving by Mademoiselle Bartell, of Munich, will be an added feature daily.

ETHEL TILLSON BURNED.

Ethel Tillson, who three weeks ago joined The Show Girl company at Toledo, Ohio, as prima donna, was badly burned in her dressing room at the Bastable Theatre, in Syracuse, N. Y., March 24. While making a change of costume a large picture hat which she was wearing became ignited as she bent over a gas jet. In trying to extinguish the blaze her waist caught fire. Harry Hurtig, manager of the theatre, had his hands badly burned in extinguishing the flames. Miss Tillson is under the care of physicians at the Hospital of the Good Shepard, as her body is badly burned from the waist upward. Although the curtain was lowered at the time, the audience heard her shrieks and started up. The orchestra began playing and the ushers soon quieted the people and none left the house, although two women fainted.

THE JACK TESTIMONIAL.

On last Wednesday evening, at Masonic Temple, Sixth avenue and Twenty-third street, a testimonial was tendered to John Jack, the veteran actor. The programme consisted of three one-act plays and a vaudeville bill. The quarrel scene from Lady Teazle was performed with much spirit by Mr. Jack as Sir Peter and Mrs. Jack as Lady Teazle. The Prima Donna, the second play, was also given by Mr. and Mrs. Jack, assisted by Charles Avery. The third, My Wife's Mother, was written by Percy Plunkett, who cleverly took the leading part, assisted by Margaret McKeon and Harry Butler. The vaudeville bill consisted of George C. Boniface, Joe McKenna, L. H. Gorman, Damon Lyon, Irene Langforth, Lulu Martell and Mrs. Jack, in songs of her own composition. Music was by Dahm's orchestra. A good-sized audience enjoyed the event.

CHORUS GIRLS SUE.

A number of chorus girls have sued to obtain back salaries amounting to about $1,000, which they allege Dan McAvoy guaranteed. They say they earned the money as members of the Mayor of the Bowery company, in which McAvoy was the Mayor and interested.

CONDITION OF THEATRES.

District Attorney Jerome has received a preliminary report from H. de B. Parsons, the consulting engineer who recently undertook for him an investigation of the theatres in Manhattan to determine their safety. In this report Mr. Parsons speaks of having been so far to inspect eight theatres, one of which, the Lew Fields Theatre, in West Forty-second Street, he was not permitted to enter by Oscar Hammerstein, the owner. Mr. Parsons finds that three of the playhouses he inspected are dangerous, so far as the safety of the audience is concerned; that one is unsafe; that another is hazardous, although its small seating capacity is in its favor; that another, of modern construction, is reasonably safe, and that another has its main entrance obstructed by the box-office and that the aisles are only thirty-one inches wide.

Acting upon this, District Attorney Jerome on March 21 sent a letter to Isaac A. Hopper, Superintendent of Buildings, calling attention to twenty-two violations of the Building Code alleged to exist in Lew Fields' Theatre, and pointing out that if the allegations were true a crime had been committed and somebody must be brought to book. With the letter was sent a report from H. de B. Parsons, which stated that the expert from various sources had gathered that almost every provision of the building laws framed for safeguarding theatres against fires had been violated to a greater or less extent in the construction of Fields' Theatre, and that in several instances the plans submitted to the department and approved had not been followed. Among violations specified by Mr. Parsons as reported were the following:

Doors intended to serve as exits open directly on stairways; doors of the gallery open inward; the proscenium wall has no fire doors; dressing-rooms under the auditorium are not built in accordance with filed and approved plans; an excessive number of seats between aisles; stairway serving as exit from the gallery having nine turns at right angles; box-office obstructing main exit; heat registers placed in floor of auditorium; electroliers too low in stairways, and aisles are not of required width.

Mr. Jerome asked in his letter if the Building Department had any knowledge of these violations or whether the department was able to contradict the report.

He asked for the date of the last inspection of the house and the name of the inspector making it. He also requested submission of any reports on the theatre that might be contained in the records of the department, with the names of inspectors making them.

At the same time Mr. Jerome made public a report of the Board of Fire Underwriters, placed at his disposal. The contents of this Mr. Jerome summarized in the statement that thirty-five out of the fifty-eight playhouses in Manhattan and the Bronx were not recognized as fire-proof, after the last inspection for the underwriters.

Mr. Jerome quoted figures from the report of the Board of Underwriters in regard to the fifty-eight theatres inspected, and the reasons why they failed to receive the approval of the board from defects in construction, as follows:

In twenty-eight, the proscenium walls; in thirty-one, the fire doors at the openings in the proscenium walls; in thirty-one, the asbestos curtains; in thirty, the skylights; in thirty-five there were no automatic sprinklers, or, where present, were not up to the requirements of the law; in forty-two, the dressing-rooms; in thirty, the electricians' rooms; in thirty, the carpenter shops; in thirty-nine, the property rooms; in thirty-four, the standpipes and hose; in twenty-four, the watchmen's system and the fire alarms; in thirty-two, the fire axes, hooks and extinguishers, and in six, the electrical equipment.

The report of the Board of Underwriters showed, Mr. Jerome said, that there were many theatres which did not have appliances for fire extinguishing purposes of the kind approved by the underwriters. The report showed, he said, that the cheapest rate for a theatre in the city was for the New Lyceum, $1, while the highest fire risk rate was at the Victoria, $5.20. The rate at the Lew Fields' Theatre, he said, was $2.47.

Oscar Hammerstein was indignant when told of what the District Attorney had said of the fire risk on the Victoria Theatre. Mr. Hammerstein said the Victoria is the safest theatre in New York, and the proof of this is in the fact that he only carries $25,000 insurance on the entire building. He only carries $30,000 insurance on the Lew Fields' Theatre. Mr. Jerome said he had received a letter from the Republican Club offering him any assistance in their power, and condemning the Dewey Theatre, which the club's committee had inspected. He says that the work of inspection by Mr. Parsons has only just begun and will be thoroughly prosecuted.

A conference is to be held between Mr. Jerome, Dr. Benzel, of the Health Board; Engineer Miller, of the Building Department; Expert Parsons, and Fire Chief Croker, to condense the information in all departments as to the safety of theatres for presentation to the Grand Jury, if the evidence warrants.

In a statement issued on March 22 Health Commissioner Thomas Darlington takes direct issue with District Attorney Jerome on the latter's statement that at least eight of the theatres in Manhattan are "unsafe," "hazardous," or dangerous. Dr. Darlington gives in his statement voluminous testimony in support of his faith in the safety of New York's playhouses. The minute and extensive requirements for safety imposed by the committee of inspection appointed by Mayor McClellan following the Iroquois Theatre fire are enumerated by Dr. Darlington, and he shows that of the 739 items of orders for safety in various points and requirements issued, 95 per cent. have been complied with. He takes Mr. Jerome to task for raising an alarmist cry on the basis of a report to the Board of Fire Underwriters. Dr. Darlington recites in detail the points on which orders were issued beginning Jan. 13 to various theatres to make necessary repairs and alterations. He continues:

Many of these orders were complied with at once; many were complied with after opposition on the part of theatre owners and managers. At the present time practically ninety-five per cent. of the essential features of these orders have been complied with.

It would be manifestly absurd to state that all the theatres in the city of New York are absolutely safe. There can be no building, no theatre, no dwelling of any kind which can be said to be absolutely safe, but to state that the theatres in the Borough of Manhattan are reasonably safe is not to exaggerate the truth in any way.

The object of the committee was never at any time to render non-fire proof theatres fire proof. The object was to provide in such non-fire proof theatres such reasonable means of exit and other provisions for safety that an audience could be reasonably free from danger.

Under the provisions of Section 109 of the Building Code any theatre erected at the present time, if it strictly complies with these provisions, can be said to be reasonably safe.

Theatres have been erected, among them the Lew Fields' Theatre, since the organization of the committee. These theatres obtained licenses from the Police Commissioner (the Police Commissioner issues licenses), after obtaining from the Superintendent of Buildings an unequivocal statement to the effect that all provisions of the Building Code had been complied with.

Statements have been made regarding a report of the Board of Fire Underwriters. That board is distinctly concerned in the protection of property. The Theatre Committee was concerned entirely with the protection of life. Moreover, the table and report of the Board of Fire Underwriters were based on inspections made as far back as 1903. It is manifestly improper to consider the conditions which existed in 1903 as necessarily the conditions which exist to-day. Since the Theatre Committee began its work insurance rates have been reduced on all theatres.

To render a theatre fire proof does not necessarily do away with danger to the audience. Panic is a condition which frequently pre-exists in the minds of people, and great care has to be taken to avoid extreme or exaggerated statements in regard to dangerous conditions at the theatres.

Seven hundred and thirty-nine items of orders have been issued. Of these 703 have been complied with. Of the thirty-six remaining half are items referring to the rearrangement of seats to conform strictly to the law.

Ada Boshell, this season Pretty Peggy, at liberty for next season. Address care MIRROR. * *

AGAINST PLAY PIRACIES.

An Important Decision in the United States Court—Byers at Last Brought to Book.

A very important decision was rendered by Judge Christian C. Kohlsaat in the United States Circuit Court for the Northern District of Illinois, at Chicago, on March 20, in the case of Emanuel Lederer and Carl Herrmann versus Alexander Byers and the Chicago Manuscript Company. The preamble and decision are here reproduced in full:

"The complainants herein having heretofore filed their bill of complaint, together with affidavits, and a preliminary injunction having been granted in this action on the 20th day of May, A.D. 1902;

"And the attorneys for the complainants and for the defendants having fully discussed the questions involved, and the court having considered the documentary evidence presented on behalf of the complainants and having heard the arguments of counsel, and being fully advised in the premises, it is hereby, upon the consent of the attorneys of the respective parties hereto, ordered, adjudged and decreed that the said defendants, Alexander Byers and Chicago Manuscript Company, each and severally, be and they are hereby perpetually restrained and enjoined from advertising, announcing, circulating, printing, manifold copying, producing, issuing, selling, publicly performing, representing or reading from, and from permitting or causing the advertising, announcing, circulating, printing, manifold copying, producing, issuing, selling, publicly performing, representing or reading from or in any way dealing in the play, Are You a Mason, of the complainants, or any of the scenes, incidents, plot or dialect of the same or any similar or colorable imitation or imitations, adaptation or adaptations or extracts from said dramatic composition.

"It is further ordered, adjudged and decreed that all individual or individuals who may have heretofore or may hereafter purchase any transcripts or parts of Are You a Mason from the defendants, Chicago Manuscript Company or Alexander Byers or their agents or representatives, be and they are hereby likewise enjoined and restrained from advertising, announcing, circulating, manifold copying, producing, issuing, selling, publicly performing, representing or reading from and from permitting or causing the advertising, announcing, circulating, printing, manifold copying, producing, issuing, selling, publicly performing, representing or reading from or in any way dealing in the said play, Are You a Mason, or any of the scenes, incidents, plot, dialect of the same or any similar or colorable imitation or imitations or adaptation or adaptations or extracts of said dramatic composition, Are You a Mason."

It will be remembered that in May, 1902, armed with a search warrant and a writ of replevin, United States marshals, acting on information in this case, raided Byers' office in Chicago and seized nineteen manuscripts and parts of Are You a Mason? that were among those that had been offered for sale. This raid was made at the instance of Lederer and Herrmann, and the matter was at once taken before Judge Kohlsaat, of the United States Court, and a temporary injunction was granted against Byers and the Manuscript Company. The above order of the court makes this injunction permanent.

When asked yesterday by a MIRROR reporter whether his firm would now proceed against Byers criminally in this matter, Mr. Lederer said: "No; we have accomplished our purpose, and as I understand that Byers is ill, impoverished and practically in hiding, we do not care to proceed criminally against him."

PLAYS PRODUCED.

Virginia Calhoun produced Feb. 28 for three times in Los Angeles, Cal., a dramatization by herself, and "General" Johnstone Jones of Helen Hunt Jackson's "Ramona." The local critics agree that it is too long and impossible from a practical view point, though there were moments of dramatic intensity and good comedy. The cast was as follows: Don Felipe, Lee Willard; Allessandro, Lawrence Griffith; Father Salvierderra, Richard Scott; Juan Can, Louis Belmore; Jim Farrar, Raymond Marion; Jake, Paul Sheerett; Jeff Hyer, D. C. Fenton; Pomposo, Lee Mainird; Antonio, J. S. Rhinehardt; Luigo, M. Lyon; José, C. H. Roberts; Young Brave, L. A. De Cells; El Capitan, J. H. Shaw; Medicine Man, Emile Clark; Pala Indian, Will Taylor; First Indian, G. F. Vail; Second Indian, Harry Blair; Third Indian, Frank Wallace; Ramona, Virginia Calhoun; Señora Morena, Marie Baker; Margarita, Monda Glendower; Aunt Ri, Mrs. L. Belmore; Marda, A. Hollworth; Carmena, H. C. Van Dan; Ysabel, L. Clark; La Vieja, Miss Marion; First Squaw, Miss Lowry; Second Squaw, Miss Hineburger; Third Squaw, Miss Varland.

Elmer E. Vance's first musical production, The Girl and the Moon, was shown in Norwich, Conn., at the Broadway Theatre on March 20. Beatrice Vance played the title-role and had a well liked soprano voice, although the best of her work was in the first act, when she appears as queen of the circus, riding bareback in a small ring. William Clifton as the clown, and Harry Laurence furnished most of the comedy, while Gracelyn Whitehouse carried the prima donna role. There are four musical numbers, "The Wilful Wild Rose," "Pretty Pepita," "Two Little Turtle Doves," and "Hide Not Thine Eyes," sung by Miss Vance. Scenically the production is adequate. The piece was staged by Charles H. Jones. The Girl and the Moon will be brought to New York to a Broadway theatre some time in April, it is said.

SPECULATORS ANNOY THEATREGOERS.

The activity of ticket speculators has been so great of late as to become a nuisance, and appeals have been made to Captain Flood, of the West Forty-seventh street police station, and to the Theatre Squad of police to protect the public, with but little result so far.

Not content with obstructing the sidewalk and the path of theatregoers, they have lately gone so far, it is said, as to lay hands upon theatre patrons to prevent them going to the box office, and one man recently had his coat nearly torn from his shoulders while on his way to Hammerstein's. Several nights ago a man who refused to buy seats from the speculators was insulted by them and told that he had no redress.

James Toumey, a ticket speculator, was fined $10 in Jefferson Market Police Court March 25 for selling tickets at the side entrance of the Grand Opera House on Friday night. Toumey showed a license and added that Captain Daly had told him he could remain. "It doesn't matter what license you have or what anybody may or may not have told you," declared Magistrate Steinert. "The statute is clear and definite. It forbids the selling of tickets on the sidewalk in front of places of amusement."

A CLYDE FITCH OPERA.

Clyde Fitch sailed for Europe March 22 on the *Kronprinz Wilhelm*, taking with him his dramatized version of Alfred Henry Lewis' novel, "Wolfville," which Charles Frohman will produce in New York early next season. One of the most important negotiations Mr. Fitch will conclude while abroad will be with Puccini, the Italian composer, who has agreed to write the score for an opera based on one of Mr. Fitch's plays which has been produced in New York within the last three years. Mr. Fitch will change his play into an operatic libretto. After a visit to the composer of Tosca and other Italian operas, Mr. Fitch will go to the mountains of Italy to complete his new play, which will be produced by Maxine Elliott early next season.

$1,050 FOR ELISABETH MARBURY.

Elisabeth Marbury secured a verdict in the City Court yesterday for $1,050 against Stern and Company, music publishers, on a claim for breach of contract to make her their foreign agent at $100 a month.

REFLECTIONS

Photo by Sweet, Minneapolis

The accompanying portrait of Amanda Wellington shows her in the role of the gypsy girl in Athlone, a part which is in decided contrast with the character of Lady Fanshawe in Terence. She is playing both parts this season with the Olcott company, appearing this week and next at the Grand Opera House, Brooklyn. A Boston paper of recent date said of her, that "as the gypsy girl she won the sympathy of all in a peculiar emotional role, which she handled with good effect. Her reading was a delight." A St. Louis daily said of her as Lady Fanshawe: "Amanda Wellington is one of the prettiest women seen upon the Century stage in many a day; her acting is finished and admirable."

Walter Chester closed with Mrs. Delaney of Newport company, management of M. B. Raymond, at Alton, Ill., March 12.

The management of the Auditorium, Florence, S. C., will change on Sept. 1, 1905, when C. D. Bray, of Florence, S. C., will take charge.

Francis S. Wilson (Sedgwick) obtained a divorce from Mrs. Wilson (June Van Buskirk) March 24, by a decision of the Appellate Court in New York City.

Anna Sutherland complained to the police of the East Eighty-eighth street station Friday afternoon that her apartment had been robbed of $50 and jewels worth $2,500. She said she left the apartment early in the afternoon in charge of her maid and when she returned the apartment door had been broken open. The police investigated and found that it had been pried open with a jimmy.

Madame Kirkby Lunn, who was to have sung the role of Kundry in Parsifal March 23 in St. Paul, is ill at the West Hotel in Minneapolis with tonsilitis.

"The Players" will give a dramatic evening before the Mrs. Field Literary Club of Brooklyn April 6. The programme will include a paper on "The Theatre of Purpose," the movement for which the Players are working, and two one-act plays illustrating the subject as it is being applied in the settlement and other institutional houses in that city. The company is headed by Ethel Browning and Ashley Miller, and the plays to be given are The Gentleman from Colorado, by George D. Baker, and All's Fair in Love.

Frank William Hill, on Tuesday night, during the engagement of The Ninety and Nine company at the Bijou Theatre in Milwaukee, was called upon to essay the part of Tom Silverton, the lead, on very short notice, owing to the severe illness of O. J. Ashman. Mr. Hill continued in the part the rest of the week.

Robert Conness will return to New York early in May from his present engagement in order to rehearse for a new play entitled The Pipe of Peace, in which he is interested, opening May 15 at the Academy of Music, Jersey City, N. J.

The New York Playgoers' Club is preparing for an all-star dramatic production and concert to be given soon. All members whose annual subscription of $5 or semiannual subscription of $3 is paid will receive two tickets free for the above entertainment.

Cards have been received announcing the marriage of Emma Eliot Fletcher, daughter of Mr. and Mrs. Robert Fletcher, and Guido Marburg. The marriage was quietly solemnized by the Rev. Charles F. Blaisdell, of the Church of the Holy Communion, in the presence of the immediate families, at the Hotel Monticello, St. Louis, where the bride's family is spending the Winter. Miss Fletcher is a tall blonde of striking appearance and is widely known throughout Kentucky, as are also her sisters, Mrs. Thomas Webster Van Cleave, of Boston, Mass., formerly Miss Carrye Fletcher, and Miss Mayme Kent Fletcher. Miss Fletcher wore a traveling gown of pale gray cloth and hat with plumes to match, and carried a mother-of-pearl prayer-book.

Vesta Stanton, who understudied the lead in The Billionaire, played the part in New Orleans recently. She has since been engaged for the leading character in The Burgomaster, and opened with that company in Pittsburgh last week.

Henry Horton, who has been starring for the past two seasons in Eben Holden, under Frank Eldredge, so successfully, severed his connection with that management March 25 in Nashua, N. H., and returned to New York city to make preparations for the coming season, when he will take a well-known New York success.

Thomas E. Murray returned to New York a few days ago on the *Lucania* for a visit of several weeks, after which he will return to London.

Mrs. Edwin Arden, President of the Professional Woman's League, introduced the candy table as a new idea in the lobby at the Holland benefit, and it yielded a goodly return from sales.

IRVING'S TOUR POSTPONED.

Sir Henry Irving's tour of the United States and Canada has been postponed for a year, following the advice of his doctors that he should not have so long a tour for the present. The American tour, says Charles Frohman, is not abandoned. It will take place in 1906-07 instead of 1905-06. As the health of Sir Henry is improved the decision of the physicians will not interfere with the tours in Great Britain, and all preparations are being made for Irving's appearance at Drury Lane Theatre on April 29.

TIMES SQUARE THEATRE.

The new playhouse now in the course of construction at Broadway and Forty-fifth street, it is announced, will be known as the Times Square Theatre. It is being erected by Edward R. Thomas and has been leased to Hamlin, Mitchell and Fields. The theatre will be thoroughly up to date and one of the handsomest in the city. Mr. Fields says that he is not yet prepared to give particulars.

AT THE THEATRES

To be reviewed next week:

The Lady Shore.....Hudson
The Eyes of the Heart, A Light from St. Agnes, and The Rose.....Manhattan
Keenan in Repertoire....Berkeley Lyceum
Anna Karenina.....Fifth Avenue
Pals .....American
Her First False Step...Fourteenth Street
The Shadow of Darkness.....New Star

New Amsterdam—Mansfield in Repertoire.

Mr. Mansfield's return to New York each season is one of the most important events of the theatrical year. This exceptional artist was greeted throughout the week by large audiences.

That Mansfield has well earned his position as an artist was attested not only by the quality of his interpretations and their artistic completeness, but by the fact of his giving five different plays during the week. His vitality is prodigious.

He began his season with Clyde Fitch's well-known Beau Brummel, March 20, and with the following cast:

Prince of Wales	Morton Selten
Lord Manley	Leslie Kenyon
Richard Brinsley Sheridan	Ernest C. Warde
Mr. Brummel	Richard Mansfield
Reginald Courtney	William Elliott
Mortimer	A. G. Andrews
Mr. Abraham	Edward Fitzgerald
First Bailiff	Harry Hadfield
Second Bailiff	Francis D. McGinn
Simpson	Dallas Anderson
Bendon	J. A. Hafey
Mr. Oliver Vincent	Henry Wenman
Mariana Vincent	Gertrude Gheen
Kathleen	Irene Prahar
Duchess of Leamington	Helen Glidden
Lady Farthingale	Alma Hathaway
A French lodging-house keeper	Vivian Bernard
Mrs. St. Aubyn	Eleanor Barry

Mr. Mansfield's interpretation of the Beau is too well known to need comment, and the title-role is the whole of this old-fashioned, very theatrical and rather amateurish piece. That character seems only to mellow and grow richer at the hands of the actor who combines so completely both the intellectual and temperamental qualities necessary for the Beau.

Only a small number of the big company had chances to distinguish themselves. Of these especially good were the Mariana of Gertrude Gheen, the Kathleen of Irene Prahar, the blustering father of Henry Wenman, the Prince of Morton Selten, the clever valet of A. G. Andrews, the Sheridan of Ernest C. Warde and the nephew of William Elliott. There was an ovation, but Mr. Mansfield refused repeated demands for a speech, though gratifying his admirers by appearing to bow his acknowledgment of their many curtain calls.

Tuesday night, March 21, Mr. Mansfield revived Shakespeare's tragedy, Richard III, with the following cast:

King Henry VI	A. G. Andrews
Prince of Wales	Mildred Norris
Duke of York	Leona Mowers
Duke of Gloster	Richard Mansfield
Duke of Buckingham	Leslie Kenyon
Duke of Norfolk	Harry Hadfield
Earl of Richmond	Morton Selten
Lord Stanley	Henry Wenman
Sir Richard Ratcliffe	William Elliott
Earl of Oxford	Dallas Anderson
Lord Mayor of London	Francis D. McGinn
Sir James Blount	Frank Maples
Sir William Catesby	Edward Fitzgerald
Earl of Surrey	Paul Case
Berkeley	Harry Hadfield
Lord Hastings	Robert Wagner
Lieutenant of the Tower	Hamilton Coleman
Tressel	Arthur Berthelet
Sir James Tyrrel	Mr. McGinn
Sir Thomas Vaughan	T. J. Lilley
Sir Walter Herbert	Thomas Mills
Captain of the Guard	W. J. Patron
Earl of Pembroke	L. E. Lewisson
Marquis of Dorset	Harold Hancock
Second Officer	J. A. Hafey
Queen Elizabeth	Eleanor Barry
Duchess of York	Alma Hathaway
Lady Attendants	Emily Macpherson, Vivian Bernard
Lady Anne	Julia Marie Taylor
King Richard's Page	Margaret Kilroy

It has been almost a decade since Mr. Mansfield was seen in this role, which is considered one of his strongest and, by Shakespearean scholars, a remarkable embodiment of the crafty and malicious monarch. The depth and subtlety of the interpretation contrast sharply with the volatile impersonation of Beau Brummel. It is especially commendable because of its modernness and entire avoidance of the ranting which always mars its interpretation when given by lesser artists. It therefore gains greatly in truth and artistic power. The climax in the scene following the dream brought an enthusiastic demonstration. The scenic effects were in the usual Mansfield manner. Of the supporting company, Eleanor Barry, Julia Marie Taylor, Alma Hathaway, Mildred Morris, Leona Powers and Leslie Kenyon were notable among others who pleased.

On Wednesday night, March 22, Mr. Mansfield revived Count Alexis Tolstoy's historical tragedy, Ivan the Terrible, with the following cast:

Tzar Ivan Vassilyevitch	Richard Mansfield
The Tzaritza	Eleanor Barry
Tzarevitch Fyodor Ivanovitch	Irene Prahar
Tzarevna Irina	Mildred Morris
Marie Grigorevna	Helen Glidden
Prince Mateslavsky	Hamilton Coleman
Prince Nikita	Ernest C. Warde
Prince Shuisky	Henry Wenman
Prince Belsky	Francis McGinn
Prince Sitsky	Morton Selten
Prince Tatischeff	Edward Fitzgerald
Prince Saltidoff	W. T. Patron
Michael Nagoy	William Elliott
Boris Fyodorvitch Godunoff	Leslie Kenyon
Gregory Nagoy	A. G. Andrews
Pan Garabourda	Morton Selten
Proskoff Keekin	Harry Hadfield
Michael Bitagofsky	Edward Lewers

This play is so poorly made it affords practically but a character part, and that character is Ivan the Terrible. Mr. Mansfield's portrayal of this role is so well known since his origination of it a year ago that comment is unnecessary. It is one of the least convincing of his impersonations, and at best may be considered chiefly as a study—somewhat artificial—of the development of senility in an originally strong mind.

Leslie Kenyon, Eleanor Barry, and Henry Wenman were the only others who had a chance to distinguish themselves, and did it with distinction.

On Thursday evening, March 23, Mr. Mansfield revived his dual role in Dr. Jekyll and Mr. Hyde, with the following support:

Sir Danvers Carew	Henry Wenman
Dr. Lanyon	A. G. Andrews
Gabriel Utterson	Ernest C. Warde
Poole	Francis D. McGinn
Inspector Newcomer	Edward Fitzgerald
Jarvis	Dallas Anderson
Dr. Jekyll / Mr. Hyde	Richard Mansfield
Mrs. Lanyon	Helen Gliddon
Agnes Carew	Gertrude Gheen
Rebecca Moore	Alma Hathaway

Since he first gave it at the Boston Museum, May 9, 1887, this has been one of the most effective and talked about of the many parts with which Mr. Mansfield's artistic fame is associated. The rest of the cast was disappointing, except, perhaps, Alma Hathaway, A. G. Andrews, and Henry Wenman.

On Saturday night Mr. Mansfield ended a busy week with a revival of his form of Shakespeare's The Merchant of Venice before a packed house and with the following cast:

The Duke of Venice	Francis D. McGinn
Antonio	Henry Wenman
Bassanio	Leslie Kenyon
Salanio	Dallas Anderson
Salarino	Arthur Berthelet
Gratiano	Edward Fitzgerald
Lorenzo	William Elliott
Shylock	Richard Mansfield
Tubal	Harry Hadfield
Launcelot Gobbo	A. G. Andrews
Old Gobbo	Morton Selten
Salerio	Thomas B. Mills
Leonardo	Frank Maples
Balthasar	Paul T. Case
Portia	Julia Marie Taylor
Nerissa	Mildred Morris
Jessica	Irene Prahar

In this version emphasis is made more on Shylock's story than that of Portia. Even the casket scene is clipped only to Bassanio's choosing. Acting force may be gained, but many characteristic Shakespearean lines and beauties are lost. Mr. Mansfield's Shylock is well known. It is very interesting and picturesque, but rather than the heart of the hound at bay, his rendition shows its teeth. It is mainly valuable as a contrasting study, to place by the side of that of Irving and those of other actors who bring out more the human qualities of the much-badgered moneylender. That it is a thrilling interpretation the frequent and enthusiastic applause proved conclusively, and the audience enjoyed heartily the emphasized comedy of this version. Harry Hadfield, Morton Selten and Julia Marie Taylor were especially liked, and well deserved the favor they won by clever work.

Mr. Mansfield is seen this week in practically the same repertoire.

Irving Place—The Family Reunion.

Comedy, in three acts, by Gustav Kadelburg. Produced March 20.

Baron Egon von Wollien-Wollien,	Rudolph Christians
General Richard von Wollien	Heinrich Marlow
Elli	Ida Frey
Kaspar	Margarethe Russ
Baron Sigismund von Wollien	Franz Kierschner
Irmgard	Marie Kierschner
Baron Ludolf von Wollien-Krappenthien,	Ferdinand Bonn
Marie	Agnes Bunger
Gerd	Richard Schlaghamer
Erna	Martha Wilhelmi
Ada	Carry Lind
Lia	Hilda Braun
Mia	Frida Braun
Dr. Wolfgang von Wollien	Otto Meyer
Otto	Otto Ottbert
Clotilde von Wollien	Elisabeth Arlaans
Genoveva von Wollien	Berta Stadtler
Kurt von Wollien	Paul Hagemann
Baron Viktor von Wollien	Harry Walden
Karl Ruschke	Max Hanseler
Elise	Marie von Wegern
Hilde Ramberg	Hedwig von Ostermann
Secretary Ruschke	Willy Frey
Behrend	Jacques Horwitz
Fritz	Amandus Horn
Max	Adolf Neuendorff

One of the largest audiences of the season enjoyed itself hugely at the Irving Place Theatre last Monday night, when Kadelburg's newest comedy, The Family Reunion, was first seen in America.

A rich vein of good-natured humor runs through its three acts. Like At the White Horse Tavern, for which the same author is partly responsible, it is distinguished by its charm and sanity, and especially by its wholesome tone, free from even a trace of salaciousness. It employs in its development a great many characters, most of whom are living figures and not mere puppets of the stage. Herr Kadelburg's success in drawing his characters, each one differentiated from the rest by a few salient strokes, is apparent. The action is little, the characters are everything. Caricature is noticeably absent, though a play of this sort would have readily lent itself to its use.

The story centers around Baron Egon von Wollien-Wollien, who, on the death of his father, falls heir to the family estates. His immediate relatives meet to congratulate him and to induct him into his new position as head of the family. The final step in the proceedings is the signing of a document in which he discovers a clause binding him to marry a woman of his own class, under penalty of forfeiting the estates. As he has already given his heart to a girl of the middle class, a young artist named Hilde Ramberg, who lives with her foster parents, Karl and Elise Ruschke, he very naturally raises objections to becoming a party to the provision. The news of his choice of a wife is received with horror by some of his relatives, with complacency by others. The next in succession, Baron Ludolf von Wollien-Krappenthien, a country squire with a large family and none too abundant means, is swayed now by interested motives and again by sympathy for Egon. A discussion arises whether or not the objectionable clause shall be abrogated and it is finally decided to do nothing in the matter until all shall have had an opportunity to meet Hilde and subject her to a critical strutiny. General Richard von Wollien calls on her and is charmed with her. Baron Ludolf appears next. He is put into a sympathetic frame of mind by the discovery that Ruschke is no other than his former adjutant, when he was a captain in the army. To celebrate the meeting wine is opened and Baron Ludolf, under its genial influence, brings about Egon's declaration of love to his sweetheart, an event which the lover had agreed to postpone until after his relatives had made their decision. At the next meeting of the family, by Ludolf's deciding vote, it is agreed that Egon shall have the estates and the girl of his choice. Practical unanimity follows when it is disclosed that the founder of the family, who was also the author of the clause in question, had himself married a girl beneath him in rank.

The three visiting stars appeared in the play. Ferdinand Bonn was the good-hearted, wine-loving Baron Ludolf. He was perfectly disguised by an admirable make-up. His performance was another addition to the gallery of lifelike portraits with which he has enriched the stage of this city. Each time one sees him the wonder grows at his remarkable technical abilities. Furthermore, he knows how to instill the human element into his impersonations. Rudolf Christians was well suited with the part of Baron Egon. He played with ease and polish. A bit he did exceedingly well was his description to his sweetheart of the haunted room in the Wollien castle. Into these few lines was compressed much delicate nuancing. Harry Walden had little to do as Baron Viktor von Wollien, but what he did could not have been improved upon. The other members of the cast deserve unmitigated praise. They were, one and all, at their best in the grateful metier of character work.

Herald Square—The Chosen People.

Drama in three acts and in Russian, by Eugen Tschirikoff. Produced March 23.

Leiser Frenkel	N. Orloff
Boruch	D. Michailoff
Lia	Madame A. Nasimoff
Schloime	S. Kramskoi
Mascha	Madame O. Ljalina
Nachmann	P. N. Orleneff
Beresin	J. Wronski
Isersson	A. Karataeff
Dr. Furman	A. Sorokin
Srul	D. Letkowsky
Tante Sara	Madame W. Krjasheff
A Peasant	F. Swjetloff
Chaine	Madame F. Letkowskaja

This play was forbidden in Czardom, so these Russian actors went to London, where their art, which is of that kind which seems without art, won the approval of those who know the best. Their simple-minded sincerity caught instant sympathy and the greatest of actors joined in a benefit to help them on their wayfaring propaganda in that art which is larger than the confines of any language.

The author is not a Jew, but his study of the racial types and sympathetic presentation of their wrongs show that all Russians are not of the kind that wrought the recent horrors of Kishineff. The plot has to do with the love of an orthodox Russian and a cultured Jewish girl. It is not given with the morbidly depressing effect of Gorki, but has occasional glimpses of the sunshine of happiness, which only makes the tragedy of its sure coming end the more terrible. Tears were shed last Thursday afternoon by the audience that witnessed this company's work. Frequent applause was hissed down by the strange audience, to whom it was a serious picturing of their own woes. To them the story was greater than the mere interpreters, as it should be. But at the end, when the rite was over, they rose in their seats with such cries and waving of hats that made the artists beam with the joy of work well done and fully appreciated.

The one set used throughout shows the parlor and workshop of a watchmaker. The stage is divided in half. The first act has to do largely with the clash between the old and new ideals of the Jews. Nachman, the schoolmaster, is a leader of the Zionists and loves Lia, the watchmaker's daughter, but she loves Beresin, a chum of her brother, who has been expelled from the university, like herself, for taking part in disturbances. Their father has had quite enough of political troubles, for he has been through three riots, losing all his property and barely escaping with his life. One of his daughters has become a Christian and been ostracised from her family. Lia has a strong scene in which she gives up her lover for her father and her religion. But she finally confesses to her father that she loves a Christian. His woe at this final calamity was expressed with such simple dignity, yet sincerity, that the audience wept in sympathy. The second act ends with a warning by a policeman to close their shutters, as the Kishineff massacre has occurred and trouble is feared. The last act shows the windows barricaded and the valuables being carried to safety. There is weeping and wailing. A few strong strokes suggest the impending horror.

The actors play so well and with such modern art it all seems real and no mere simulation. The father reproaches his son with his lack of sympathy for his persecuted people. When the youth replies with his new views he is driven from his home. The school teacher gives Lia a revolver, that she may protect herself if worse comes to worst. The Christian that she loves comes and begs her to flee to safety with him. While he is pleading the mob break in the doors and windows and fall upon him as if he were a Jew. They beat down his resistance and break in the door of the room where Lia has locked herself. The old aunt has died in her chair from fright, and the patriarchal old watchmaker is sobbing in the centre of his wrecked home, as the son enters with a rescuing party of workingmen. He hurries to the door of Lia's room, but is stricken dumb with the horror he sees.

Madame Nasimoff showed herself an artist of fine ability in the difficult role of Lia. There seemed no effort in her portrayal. So high was its quality that all technique was but as clear glass through which the audience saw the throbbing soul of the suffering and loving girl. The others acted well their parts, especially P. N. Orleneff as the school master, N. Orloff as the patriarch head of the household, S. Kramskoi as the man servant, D. Michailoff as the son, J. Wronski as the Christian lover, and Madame Krjasheff as the old aunt. The other parts were well taken, but were not so difficult. It was unfortunate that so small an audience was present. It was an object lesson to many players who were enjoying themselves elsewhere.

Berkeley Lyceum—The Cardinal's Edict.

Comedy in one act by Edmund Day. Produced March 23.

Armand, Duc De Richelieu	Harry B. Stanford
Mademoiselle Marie De Beausire	Laura Burt

It was a surprise when Mr. Keenan suddenly announced Laura Burt in The Cardinal's Edict to replace A Passion in a Suburb. If the latter was lacking in construction it at least was different from the mass with which the vaudeville theatres are too full and that are fully described by saying, "one of those things." It also had a certain literary merit and was American, besides being different and out of the usual. None of these claims for attention can be made for The Cardinal's Edict.

Poor old Cardinal! Abundant are the times and audacious the ways he has been tricked for the sake of a curtain climax! A pleasant little woman has a lover in the Bastile who is to die at midnight because he has disobeyed Richelieu's edict against duelling. She borrows the clothes and name of her brother and visits the Cardinal. He is stone to her prayers. She taunts him with stopping fighting because he is a coward. He slips into the next room. She fills in the time of his absence with a series of hysterics. He returns ready for a fight, and tells Joseph to let the one pass who wears his signet ring. Joseph exits. "Now, monsieur, fight for it. Your life or mine!" "One, two, one, two, three." The foils fall. She lets her hair fall and the remark, "You have broken your own edict." "My God! A woman! She has foiled the old fox!" He makes the usual few passes with a pen. She doesn't dare read the paper, which frees her lover. This was whatever there was of the effective for a climax, but it was continued too long and the curtain quite ruined by the delay.

Clever work was contributed by Laura Burt, who looked a charming youth, but she was greatly handicapped by the artificiality and conventionality of the plot and situations. Mr. Stanford was too vigorous and not crafty enough for the old fox. The audience was more gratifying to those interested in the artistic drama than the playlet.

On last Saturday afternoon Mr. Keenan produced A Woman's Pity, by E. Mora Davison, with the following cast:

Mr. Richwin	George Richards
Jack Seaforth	Ford Sterling
Mrs. Richwin	Mrs. Clark
Gladys	Frances Fontaine
Carolyn	Margaret Langham
Louis	Mr. Redding
Gould	William J. Phinney
Policeman	Mr. Clugston

After a plucky fight against that bitterest of all enemies of the artist, indifference, Mr. Keenan closed his season at this theatre and ended his attempt to introduce the vogue of one-act plays. He kept faith to the last, and put on this new play as promised. It proved hardly worthy his effort. It showed a youth in love with an heiress, who has become so hardened by her surroundings that she regrets her momentary yielding to true feeling, and tells her parents that she will accept a multimillionaire. Instead of leaving the youth hides in the conservatory to secure a favorable answer, if possible. When she finds him in her house at night she calls for help. He is knocked senseless by the night watchman. The heiress denies to her parents and the policeman who is called that she ever saw him before. He is only saved in self-respect and from punishment by being claimed as her lover by a maid with whom he had flirted.

The mixture of his affections and his lack of clearness in motive (so the audience didn't know whether he loved the heiress or her money), and the slurring of the real points of the play by the interpreters, made the result unfortunately hazy and ineffective and far below the highest of the Keenan standard. But it was American and different from the mass of one-act offerings, therefore a grateful novelty.

Mr. Sterling had sincerity and force, and was an earnest lover. Mrs. Clark was matronly and well bred as the mother. Frances Fontaine was snobbish and superficial, as her part demanded. Margaret Langham was the maid with beauty and a woman's pity, well expressed at the critical moment. Mr. Redding added a new kind of servant to his excellent gallery of types. But they all were rough from evident lack of rehearsals and definiteness in the clear understudy of the points to be made. Much of this was due to the lack of good points furnished by the author.

New York—Two Short Plays.

Society and the stage were well represented at the special matinee given by Wright Lorimer of Chatterton, A Clerical Error, and the third act of The Shepherd King on Thursday, March 23. Chatterton had the following cast:

Chatterton	Wright Lorimer
Mr. Burgum	Charles Kent
Bertha Burgum	May Buckley
Mrs. Angel	Margaret Hayward

Mr. Lorimer was well liked in the character of the boy poet and received a number of curtain calls. May Buckley was as charmingly girlish and sympathetic as ever, and Margaret Hayward made a pleasing impression as the landlady. Charles Kent was vigorous but unfortunate in his vocal methods. But he was less to blame because much of the unpleasant theatricalism of the piece which destroyed illusion and made it out of the modern line by calling attention to its "wheels," therefore killing conviction, was due to the stage-manager. He gave such a gaudy red light at the opening and then suddenly changed to such a brilliant blue, as never were seen on land or sea. He allowed the spot light to continually follow poor Chatterton, when he was too poor to afford a moon all his own. He also gave him a kerosene lamp a century before even a Standard Oil King could buy them.

The second piece of the afternoon was A Clerical Error. The following members of the company appeared:

Rev. Richard Capel	Wright Lorimer
Minnie	Marian Chapman
Dick Capel	Carl Eckstrom
Perry	Ethelbert Hales

Wilson Barrett's work in this piece is well remembered. It is too drearily long, running over an hour, for the quick-witted, nervous public of Broadway. Here again the stage-manager was at fault by letting it run in such a slow tempo that programmes rustled and the audience fidgeted. As the piece has little construction, skill or suspense value, let accident be credited for introducing the entirely new device for creating suspense with a broken chair. At first it fell over when its hind legs caved in. An actor then promptly set it back in the centre of the stage. All the rest of the time it occupied the centre the suspense was keen, the wonder being whether or not each or any of the actors who flitted about it would try to sit on it. When the weak part of the play was safely passed the chair was removed from danger by the butler. Perry, and the audience burst out with their enthusiastic approval of the daring originality of the deed.

Mr. Lorimer conquered the dreary territory traversed by moments of strong and hearty sympathy. Marian Chapman was delightfully girlish in a daintily sweet way, like a Southern girl, and won all hearts. Carl Eckstrom was fine and manly and has taken notable strides in the few years he has been on the stage. He has gained in repose and sincerity and has not been spoiled by praise and become unreal and affected. Ethelbert Hales saved the suspense by rescuing the chair and added a keen touch of humor to the butler's part besides.

Daly's—The Dinkey Bird.

A spectacular musical play, adapted from Eugene Field's "Stories in Verse," by Margaret MacLaren Eager, with special music by Robert Atkinson and Arthur Kendall.

The Rocka Bye Lady Bluette	Hanna Bowman
Lady Button Eyes / Popsy Wopsy	Miss Crandall
Shuffle Shoon	Mrs. Jack Smith
Little Bill from "'Way out West,"	Melanie Murdock
Little Oh Dear	Grace Morris
Wynken	Lydia Knapp
Blynken	Dorothy Kendall
Nod	Tom Coburn
Odette	Gladys Garvy
Teeny Weeny	May Gilligan
Amber Locks	Florence Rothschild
Boy Blue	George Falk
Toy soldier	William Hirsch
Chocolate cat	Tom Coburn
Gingerbread dog	William Hirsch
Dinkey bird	Louis Falk
Bluette	Hanna Bowman

For the benefit of the Annex of the Loomis Sanatorium for Consumptives at Liberty, Sullivan County, N. Y., a full dress public rehearsal of a spectacular musical play, entitled The Dinkey Bird, was given at Daly's Theatre Friday afternoon before a large and fashionable audience, in which there were many children. The play was produced at Daly's Monday afternoon, and will have its second representation to-day (Tuesday) afternoon at that theatre.

To estimate its popularity and success by the dress rehearsal it ought to delight its audiences of children as well as grown-ups this week. It is pretty to look upon, and the music is in accordance with the Eugene Field spirit.

The scenes of the two acts, the Garden of Shut-Eye Town and the Island of Dilapidated Toys, the home of Lady Button-Eyes, with the concluding tableau, the Land of Wonder Wunder, "when the Dinkey Bird is singing on the Amfalula tree," were very pretty and effective and received enthusiastic applause. The choruses were well trained and had the necessary dash and the entire production was artistic and charming.

Master Tom Coburn won the hearts of his audience with his comedy as Nod. Miss Crandall was clever. Florence Rothschild was very pretty. George Falk was well liked as Boy Blue. Lydia Knapp and Dorothy Kendall were delightful as Wynken and Blynken. The other children were good in their parts, and showed excellent rehearsing by Miss Eager, the children liking especially the antics of the animals.

Thalia—The First Love.

This melodrama, in four acts, by H. Alexandrov, a Yiddish journalist, is sad and stormy enough to please the most exacting East Side audience.

It tells of the misfortunes of Fanny Moseevna, the wife of Solomon Bihnstoch, a Jewish merchant of a small town in Russia. They have two grown children, and are happy until the reappearance of Ratner, who was the hero of Fanny's first love affair. She again finds favor in the eyes of the man who formerly ill-treated and rejected her. He has her old love letters and threatens to prove that her eldest child is his son unless she will yield to his advances. She pretends to consent, but goes to Ratner's house and kills him. Then she suffers from remorse and cannot rest until she has poisoned herself. This part gives Madame Adler opportunity for strongly emotional but melodramatic acting. Mr. Adler as Ratner does some fine work, as always, whatever the part he plays.

The Thalia Theatre stock company produced on Wednesday in Yiddish Maxim Gorki's play, Myeschane, or Bourgeois. It is a study of the middle class. Vasili Besmenoff, whose name signifies monotony, is an old Russian so miserly and mean that his own children dread him. One, Peter, was dismissed from the university for taking part in social questions. The daughter, Tatyana, is teaching school and withering into an old maid. Nil, her foster brother, whom she loved, marries Polia, whose brother, Fertchichin, is a rover of the forest. Tatyana takes poison, but fails to die, and makes up her mind that she is condemned to live. Peter finally emerges so far from the family gloom as to go away with a lively widow, who lives with him, as students cannot marry. The curtain goes down upon Tatyana, the withering old maid, who cannot go away even temporarily, because she is chained by the sordid respectability of her class. The play was forbidden by the censor in Russia because it contains sentiments opposed to anti-Semitism. The Thalia company played it well.

Murray Hill—Beyond Human Power.

Second part of the drama in four acts, by Bjornstjerne Björnson.

Holger	Frederic Hirst
Halden	William Short
Bratt	Charles James
Elias	Siegfried Soltys
Pastor Falk	John de Persia
Anders Knoll	Fred C. Stein
Otto Herre	L. Milton Boyle
Hans Bras	Algernon Eden
Hans Olsen	James E. Dooley
Par Stua	Harry Tansey
Aspelund	Harry Mainhall
Blind Anders Hoel	Courtland Hopkins
Man in Brown	Madame Sissak-Berbizarian
Anker	William Short
Mo	James E. Dooley
Johan Sverd	Franc Le Mone
Ketil	Algernon Eden
Blom	Courtland Hopkins
High Tenor	L. Milton Boyle
Rahel	Anne Throop
Else	Emerin Campbell
Credo	Eda Bruna
Spera	Doris Hardy

The Murray Hill Theatre was crowded last Sunday afternoon, when the second part of Björnson's Beyond Human Power had its first production in English. The author had presented the English rights to the social drama to Julius

Hopp, President of the Progressive Stage Society. A general admission of 50 cents was charged and there were no reserved seats. A brass band took the usual place of an orchestra.

Beyond Human Power consists of two parts, each being a drama complete in itself. While the first part deals with the religious problem, the second part is an exposition of the struggle between labor and capital. Mr. Hopp apologized for the players, saying those originally cast for the leading parts had suddenly left and the present actors had only had a few days' rehearsing under Fred Stein, consequently the acting was for the most part weak, but a good understanding of the play was imparted and the audience was enthusiastic.,

The opening scene is a dark chasm, groups of poor houses are seen in the distance, and many workmen, women and children assemble. Otto Herre announces to them: "Maren has killed herself and then her two children. Maren killed herself because the strike went to her head." A priest called Falk appears and says to the multitude: "Poverty has its blessings. The poor have the preference. They are often content with so little. They are good-hearted with one another, so indescribably self-sacrificing." The people become boisterous and Falk discourages violence and murder. "Many of you would then be unhappy all your lives. You will not get far by calling on the devil rather than to Him who patiently lets His sun shine on the just and the unjust." But there seems to be little sun in the chasm, and all who come to harm in the great city are pushed down here. Bratt, their leader, now enters and says: "Youth and books together build the future. When one generation does a great deed that shall lift all succeeding ages into the quickening light of the sun. Contributions for the strike come in richly. You must all make sacrifices. Eat half the usual amount." Concerning the death of Maren, Elias said: "I was the last with her. She drank brandy for courage and she said she would not ask for help, as she would be taking bread from the others." Elias continued: "We both believe that God is something within ourselves which we ourselves must free; that He is the great eternal law of the world, and that means for the lives of men justice, justice, justice of increasing perfection and love." The multitude disperse as the curtain goes down on Act I.

The second act reveals the citadel on the mountain above the homes of the strikers. A fortress moat keeps the people from too much crowding. Elias comes here to visit his sister, Rahel, who has built and given to the city a large hospital, in which she also lives, giving her services to the patients. She and Elias talk of their childhood, their father and mother, "now with the angels." Elias says: "God talked with us. Good weather, storm, lightning, flowers and everything that we had—it all came from Him. We saw Him in the sea, in the mountains and in the heavens. He was in everything. Whoever has lived must later become a little earth-weary; beyond all this lives the desire for the Infinite." Rahel replies: "But death sets limits." Elias says: "Everything for which we wish that it may live, must go through death. These people take from us the future. If the workers could die for their cause, the cause would be saved. They would immediately conquer. There can be nothing more horrible than the existing state of things."

Act III reveals the interior of a mighty hall with a throne and fixed benches. Holger, the capitalists' leader, on the throne. Anker is addressing the large assemblage: "If the workingmen form a union we will form one, for a trust, an association for all civilized lands. We and those others together form the State. The State belongs to us." A union leader addresses the meeting: "All in common are social democrats. The trust of the factory owners are boycotting the banks and fighting against the middlemen. You command the factory owners, the workers, the market and directly, therefore, the Government and the State." This one is frowned down and ordered to leave. The factory owners and capitalists then become boisterously confident of their power over the workmen, when Elias, disguised as a waiter, announces that the doors are locked and that the police have surrounded the place, that the citadel is undermined. As he starts to give a signal he is shot down by Holger. However, the building is soon blown to pieces by dynamite and all but a few are killed.

The last act, far less forceful than the others, is for the most part consumed by the grief, lamentations and complete conversion to socialism of Rahel through the expression of the views of life by the children, Credo, symbolizing Faith, and Spera, personifying Hope. They say: "To make men happier we must make life easier, build cheaper houses, build railroads of cheaper material. There should be free passes in airships. Teach the children of our schools the principles of life. Heaven is here in our hearts," etc. While the drama differs widely from the ordinary play in situation, plot and character, there is a dramatic intensity that carries interest.

The drama is unrelieved by comedy, and its atmosphere is gloomy and depressing. Its chief climax is melodramatic, yet it has a dramatic force that stands out all the clearer because of its isolation, most of the play being given over to talk.

Carnegie Lyceum—Academy Students.

A post-graduate performance was given by the American Academy of Dramatic Arts Wednesday evening, March 22. The Violin Maker of Cremona and Magda made up the bill. The first, Jerome K. Jerome's well-known one-act translation of Francois Coppée's play, had the following cast:

Taddeo Ferrari ..... Irving J. Lancaster
Sandro ..... Albert W. Meyer
Filippo ..... William H. Quinn
Giannina ..... Berna Reinhardt

This was not particularly well performed, although the young players showed earnestness.

The real offering of the evening was Sudermann's Magda, done into English by Charles Edward Amory Winslow, and given in order that that remarkable girl, Mary Lawton, could be seen by prominent managers. The following was the cast:

Lieutenant-Colonel Schwartze ... Willard D. Howe
Magda ..... Mary Lawton
Marie ..... Katherine Keppell
Augusta ..... Margaret Ellsworth
Franziska Von Wendlowski ..... Berna Reinhardt
Lieutenant Max Von Wendlowski..Albert W. Meyer
Pastor Heffterdingt ..... Morris Frankenstein
Councillor Von Keller ..... Paul A. Tharp
Professor Beckmann ..... Owen Gwent
Major-General Von Klebs ..... David T. Arrel
Mrs. Von Klebs ..... Louise Coleman
Mrs. Justice Ellrich ..... Henrietta Goodmann
Mrs. Schumann ..... Genevieve Karfunkle
Theresa ..... Frances Harmon

The supporting players were unusually good, and the vitality of this great but gloomy play was strongly shown. Miss Lawton's work reveals a steady growth and in that lies its unusual promise. She has marked emotional power and high temperamental qualities that, if guided with intelligent foresight, will make her a leader in the art. At present her faults are physical and she is hampered by a tendency to attempt so much that the audience sits back and lets her do it all. Her voice is becoming less monotonous in emotion and is gaining in variety and sweep. She is lacking somewhat in lighter work and comedy, but her emotional strength is pronounced. It was remarkable the way she held her audience, considering her short experience.

Willard D. Howe gave a characterization of Schwartze that was quite professional in its certainty of touch and attack. His father had the dignity and force necessary for this strong part, and was impressive. Katherine Keppell was dainty and bright with the bird-like lightness of true girlishness. Margaret Ellsworth could not quite conquer her youth and be motherlike. Berna Reinhardt made a distinct hit in good character work and won continued laughter by her comedy. Albert W. Meyer was the gentleman, as always, and gave refinement and distinction to Max. Morris Frankenstein showed repose and dignity, with a finely artistic sense which would make him of use in any company. Paul A. Tharp was no villain and hardly looked the necessary age, but has a distinctness of utterance and a rich voice that will make him of value in a suitable part. Owen Gwent and David T. Arrel did well with their small parts. Louise Coleman, Genevieve Karfunkle, and Henrietta Goodmann were capital in their character bits. Altogether the cast was unusually good and the young players acquitted themselves with credit.

Broadway—Florodora.

Florodora was revived here last night (Monday) with this cast: Cyrus W. Gilfain, Henry V. Donnelly; Captain Arthur Donegal, Cyril Scott; Frank Shercoed, Joseph Phillips; Leandro, Thomas A. Kiernan; Tennyson Sims, Edward Gore; Ernest Pym, George P. Smith; Max Hepfelbaum, D. C. Wott; Reginald Lansdale, James Hughes; Paul Grogan, Ralph Williams; John Scott, Jack Standing; William, L. Hazeltine; Tweedlepunch, Philip Ryley; Dolores, Maud Lambert; Valleda, Lillie Collins; Estelle, Harriet Merrit; Monta, Sallie Lomas; Inez, Lillie Lanton; Jose, Madeline Anderton; Juanita, Jennie Bolger; Violante, Maud Crossland; Callista, Maggie Taylor; Angela Gilfain, Elsa Ryan; Daisy Chain, Gertrude Douglass; Mamie Rowe, Elsa Kennart; Cynthia Belmont, Gladys Lockwood; Dottie Chalmers, Almeda Porter; Lucy Ling, Loucile Eagan; Clare Fitzclarence, Kathleen Dealey, and Lady Holyrood, Adele Ritchie.

West End—Peggy from Paris.

George Ade's Peggy from Paris, under the management of Madison Corey, will delight the patrons of this house this week. The company includes E. H. O'Connor, W. L. Meehan, Dan Baker, Percy Bronson, Clara Martin, May Wilcox, William Hollenbeck, Olivette Haynes, Mark Sullivan, Sherman Wade, Harry Benham, Arthur Deagon, Sam Chadwick, Grace Belmont, Josie Sadler, Alice Hageman, Florence Willard, and Ethel Cooper, with the usual number of figurantes and a pleasing chorus.

At Other Playhouses.

BELASCO.—Mrs. Leslie Carter has begun her fifth month in Adrea, and on April 5 will give her 100th performance in New York.

BIJOU.—David Warfield is in his eighth month in The Music Master, with no sign whatever of a decline of interest in his acting in this strong play.

GARDEN.—The College Widow seems to be as popular as ever at this house. This is the twenty-eighth week, and last night's performance was the 221st.

LIBERTY.—Ethelle Earle last night (Monday) succeeded Marion Braughn in the role of Julia in The Education of Mr. Pipp.

MADISON SQUARE.—Mrs. Temple's Telegram still excites a happy interest.

NEW YORK.—May Irwin in Mrs. Black Is Back has succeeded The Shepherd King.

MURRAY HILL.—A Hot Old Time is the week's bill. Next week James J. Jeffries will appear in Davy Crockett.

MANHATTAN.—The announcement of the last weeks of Mrs. Fiske's season at the Manhattan Theatre has increased the already large demands for seats for this admirable performance of C. M. S. McLellan's strong play. The run of Leah Kleschna will last but three weeks longer, the last performance being given on April 15, after which Mrs. Fiske will take it on tour.

KNICKERBOCKER.—Ellis Jeffreys, in The Prince Consort, moved over to this house last week, and was received with the same approval that marked her engagement at the New Amsterdam. London Assurance will be produced during her engagement here.

SAVOY.—William A. Brady will present a new comedy, called A Case of Frenzied Finance, by Kellett Chalmers, author of Abigail, here April 3. The scenes are laid in the Van Billion Hotel, New York.

PRINCESS.—The Trifler was found to lack drawing qualities, and the house remained dark last week. Monday Ibsen's When We Dead Awake was presented by Maurice Campbell's company. The engagement is for an indefinite period. There will be afternoon performances on Tuesdays, Thursdays and Saturdays.

LYRIC.—The success of Fantana is attested by the fact that the Shuberts cancelled the engagement of De Wolf Hopper, which was to begin April 24. Hopper has a new opera by Reginald de Koven and Frederick Ranken, entitled Elysium, which probably will be presented in some other house on Broadway in May.

WEBER MUSIC HALL.—Higgledy-Piggledy and The College Widower finished their New York season on Saturday evening. There was a large audience and the company was given a fine send-off. A new bit was added to the entertainment last week in the form of a travesty on the illusion Dida. It was called Du Du, and instead of the nymph that appears in the original a man made up like Oscar Hammerstein was substituted with good comedy effect. The Weber company started on its road tour last evening in Baltimore.

LEW FIELDS'.—Marie Cahill introduced a new song in It Happened in Nordland last week, and many other trifling changes helped to make the entertainment brighter and jollier than ever.

DALY'S.—The Duchess of Dantzic will close April 15. The company will go to London, some of them appearing in George Edwardes May production. It will return the latter part of the Summer to resume its American tour, and will dedicate the new Montauk Theatre, in Brooklyn, in September.

WALLACK'S.—The School for Husbands will be produced here by F. C. Whitney April 3. Alice Fischer is the star, and in her support are Jameson Lee Finney, Arthur Forrest, Wilfred North, Joseph Kilgour, Grace Filkins, Frances Stevens and Mrs. Ida Jeffreys Goodfriend.

ACADEMY.—Blanche Bates pleases very large audiences in The Darling of the Gods, which will celebrate its 1,000th performance here on April 17.

NEW STAR.—The Shadow of Darkness will be seen here this week. Next week a new play by Hal Reid, The Gypsie Girl, will be the bill.

METROPOLIS.—Selma Herman in Wedded, but No Wife drew large audiences last week. This week's attraction is The Confessions of a Wife.

GRAND.—Babes in Toyland is the attraction.

THIRD AVENUE.—Child Slaves of New York is the bill.

SAID TO THE MIRROR.

FRANCES AYMAR MATHEWS: "I am told that the May Fisk Stock company has been playing a pirated version of my piece, My Lady Peggy Goes to Town, and also that the Bennett-Moulton company have been doing the same, thus injurying greatly my business with this play, which I am now putting into stock for the first time. These piracies are under the title of Lady Peggy."

CARRIE ASHLEY CLARKE, Chicago: "I noticed in last week's MIRROR a letter from Carrol Dale, in which he states that seven years ago he produced and had copyrighted a play entitled Berkshire Hills. I did not know this, but if I had I think I should have used the title Berkshire Hills just as I have done, because I am under the impression that mere titles have no protection under the present copyright law. If I err, I shall welcome correction. Again, seven years seems a long time to keep a title bottled up, is it not? And, finally, I claim a right to its use, because it is more than twice seven years since I first tacked it on a play, though not the one that bears it now. But I cannot hold it from any one who chooses to use it, neither can Mr. Dale."

JOHNNIE ADAIR: "Kindly deny the report that I was connected financially with the recent tour of the Edwards Stock company, under the management of Jefferson Hall. I was simply engaged by Mr. Hall, and when the company was left stranded I was left in bad circumstances."

Mail address, Louise Valentine, care MIRROR.

THE BIG CIRCUS OPENS ITS SEASON.

The Barnum and Bailey Greatest Show on Earth began its season at Madison Square Garden on Thursday afternoon last. The matinee was a final dress rehearsal for the real opening in the evening, when an audience that taxed the immense seating capacity of the Garden was present to give the circus a rousing welcome. It is needless to say that there was something to satisfy every taste, and those who did not enjoy the performance must have been hard to please. Everybody visited the "freaks" before going into the auditorium, and marveled at the size of the fat girl and the leanness of the human skeleton. They guessed at the secret of the "missing link," and wondered how the hard-headed man could stand the strain of having rocks cracked on his head, while the able lecturer expatiated on the various good qualities of the different prodigies.

The entertainment in the arena, with its three rings and two stages, began with a fine reproduction of the Indian Durbar, directed by Bolossy Kiralfy. It was a magnificent pageant and fully deserved the salvos of applause with which it was greeted. The procession of the "freaks" around the big ring followed, and then the circus began in earnest. The first display included equestrian acts of a high order, done by Ouika Meers, Dallie Julian, Charles Siegrist, William Melrose, Iona Guinett and Pauline Heil. Display number two consisted of a series of leaps over the backs of elephants by a number of experts. The children were looked after in the next number, in which trained animals and birds were cleverly shown by Samuel Watson, Miss Bock, Charles Woodford, Ike Singer and Pauline Viola. The fourth display was a series of difficult feats performed by the Rooneys, the Wentworths and Herbert Cooke. Horses hitched to traps were used in all three acts, and the performers scored individual hits. Spaulding Brothers, Yankishi and Senko, James Irwin, Mademoiselle Azora, Mankichi and Jesa, George Zella, Orville and Frank, Senkichi, Forresto and Albertino, Hyataka and Kanko, were all engaged at once in diverting the audience. The finely trained elephants belonging to the circus were put through their paces by George Bates, H. J. Mooney and William Emery. The eighth display included acts by Yokichi, Monsieur Melrose, George Cole, Miss Cole, Kamekicho, Senko and Kanko, Four Siegrists, Miss Melrose, Hyataka, and De Renzo and La Due. Display number nine embraced excellent feats of horsemanship by the Misses Julian, Rooney, Bradna, Wentworth and Meers, and Messrs. Rooney, Ledgett, Lloyd, Derrick, Rowland, Swallow and Melrose. Special features and novelties were next shown by Orville and Frank, the Luciano Family, Guidos Troupe, Kamekicho and Kanko, Spaulding Brothers, the Fortunatos and the Todd-Judge Troupe. The last named did their acrobatic stunts on the backs of camels, while the patient beasts stood their ground firmly. The clowns had everything their own way in the next number, and they carried on in a way that kept the audience in roars. The Hutterman Sisters, Baroness Kazomyrska and R. H. Dockrill did some splendid equestrian work, while Minnie Johnson and Madame Marintette drove around the outer ring and showed the paces of their well-trained steeds. Fine aerial acts followed, done by the Villiere Troupe, Melrose Troupe, J. Irwin and the Millette Troupe. Mr. Irwin was especially good. One of the big new acts from Europe had the use of the center ring to itself at this part of the bill. The turn was presented by the Lecusson Troupe of six men and a woman. They drove in on a tally-ho coach drawn by four horses, and proceeded to do a series of the most astonishing tricks, that evoked thunders of applause. Their costumes were such as might be worn by a coaching party, but they did not seem to incommode them in the least. This is one of the most startling acts ever imported. The Grunatho Troupe and the Florenze Troupe divided honors in the next number, and both scored heavily. The Imperial Viennese Troupe occupied the centre of the arena in the next display, and went through some thrilling stunts that caused the audience to applaud vigorously. The Anciotti Brothers were billed to follow, but as one of them had been injured during the afternoon, the act could only be presented in part. It was to have been a simultaneous looping of the gap and flying the chasm. The chasm brother did not appear, but the other one looped the gap most successfully. The official announcer stated that the hippodrome races would be given before the big sensation was put on, and the chariot racing, hurdle jumping and other features were admirably done.

The act for which everybody had been waiting closed the performance. It is called "L'Auto-Bolide, the Dip of Death," and was presented for the first time in America. The following description of it, from the incomparable pen of "Tody" Hamilton, will give MIRROR readers some faint idea of what the "turn" is like:

The highest priced act ever known, as it is certainly the most dangerously ingenious. Mlle. De Tiers, a young French lady, looping the gap in an automobile. An astounding and audaciously awful abysmal act, with a fascinating, furious, fugacious, flitting flight, doubly discounting all devilish deeds ever done. Really the incarnation of ingenuity, invention and intrepidity. It is impossible to exaggerate the extreme enthusiasm excited by this extraordinary and exceptionally extra hazardous and emotional exploit executed in defiance of natural laws. A dreadful slap, dash, bang, full tilt drive, ride, headlong topsy-turvy jump, wild leap, furious head over heels, somersaulting plunge. A peerless, perilous, pre-eminent, puzzling, prodigious plunge, perfectly and prettily performed.

It is only necessary to add that Mademoiselle De Tiers is an exceptionally handsome woman, and wore a happy smile as she emerged safe and sound from her very trying ordeal. The act created a genuine sensation and the audience stood up and cheered the plucky performer who takes her life in her hands at every performance.

Taken all in all, the Barnum and Bailey circus more than sustains its great reputation, and will help to make the time pass pleasantly for the people of Greater New York for many weeks to come.

On Friday evening an accident happened to Grace Jenks, one of the women riders. The saddle girth broke while she was riding her horse at a furious pace, and she was thrown to the ground. She was in the lead at the time, and fortunately the horses behind her were guided skilfully over her prostrate form, so that she escaped injury from the flying hoofs. She was unconscious when she was picked up, and the attending physician found that her collarbone had been broken.

On Thursday evening a number of Italians who had gone into the Garden Theatre by mistake raised a disturbance when they found that they were to see The College Widow instead of the circus. Several of them got their money back and others were refused any consideration on account of their riotous behavior.

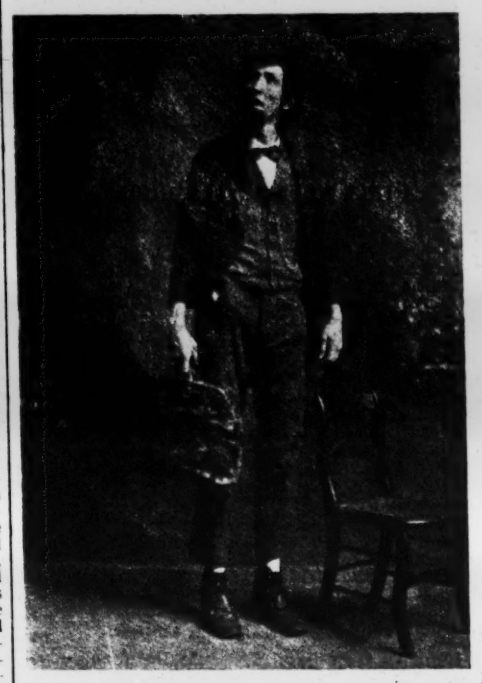
THE STOCK COMPANIES.

The Frank Wallace company left New York Sunday, March 26, for Knoxville, Tenn., where, on April 3 it will open the Spring season at Staubs' Theatre with Miss Hobbs. The season will be for ten weeks or more, and an excellent line of stock productions will be offered. The personnel of the company is: Frank Wallace, Ivah M. Wills, Margaret Lee, Marian Sherwood, Amelia Barleon, Alice Robertson, Charles D. Coburn, Henry Buckler, Charles Kennedy, Thomas V. Emory, J. J. Elwyn, Hearn Collins, and Albert Lang, director.

As You Like It is the attraction this week at Mortimer Snow's Troy Theatre, with Adora Andrews as Rosalind and Percival T. Moore as Orlando. Claire Culp made her first appearance in the company as Celia. The Wife will be presented next week.

Henry C. Mortimer, who has just closed his season as Peter III in The Triumph of an Empress, has been engaged to support Russ Whytal in his Spring productions at Chase's Theatre in Baltimore, opening April 3 with For Fair Virginia, following with Trilby, Faust, and Richelieu.

E. C. STRICKLAND.



E. C. Strickland, character actor, gives a most natural portrayal of the character of a country "Rube" such as Hi Hayrick, which he is now playing in C. F. Whitaker's production, Her First False Step, and which he will be seen in at the Fourteenth Street Theatre this week. He stands six feet six and a half inches, and this great height aids him in his portrayal of the mirth-provoking rural oddities in character, for which he has received many highly favorable notices from the press in the larger cities. Mr. Strickland began his professional career ten years ago and has had a varied experience, both in the dramatic and musical line. As a competent musician he was for three years a valued member of the famous Hi Henry's Minstrels, filling with credit the varied positions of vocal director and arranger, violinist and basso in the comedy quartette and Star Cornet Band.

AT THE LEAGUE.

At the social meeting of the Professional Woman's League yesterday afternoon Mrs. Edwin Arden, the President, "Aunt Louisia" Eldridge, Mary Stone, the playwright, and other officers received. The club rooms were prettily decorated with cut flowers. Hilda Spong and Dorothy Dorr, the guests of honor, were feted. The chairman of the Music Committee, Inez Crabtree, provided at intervals throughout the afternoon a delightful programme. Regina Weil, a contralto, with a naturally rich, beautiful voice, though suffering with a cold, sang "Spring" and "Gabriella." She was accompanied by her brother, Henri Weil. Bertha Davis, a lyric soprano, of Boston, sang "Nymphs and Fauns" charmingly, and, to a vociferous encore, responded with "I Once Had a Sweet Little Doll." Miss Davis' voice is clear, sympathetic, and she sings in a well trained manner. Belle Tranchard, a contralto from New Orleans, was not able to sing because her professional accompanist had failed her. David Warfield had promised to be present as a guest of honor, but he also was found wanting. Dainty refreshments were served, and a social hour was greatly enjoyed by the large number present. The April Literary meeting will be under the direction of Emma Russell Hirchman, and the April Dramatic meeting will be in charge of Blanche L. Friderici.

TO AID FRENCH CHARITY.

For the settlement work among the French residents in the neighborhood of "Greenwich House," 26 Jones street, two plays will be given in the Carnegie Lyceum Thursday and Friday, March 30 and 31, at 8 o'clock, and on Saturday afternoon, April 1, at 2 o'clock. These plays will be Le Hulan, by Madame Tola Dorian, and Le Bonhomme Jadis. The cast presenting the plays will be entirely composed of members of the French colony where the settlement work is being done. The French Ambassador and the French Consul are expected to be present at the first production of an unpublished drama by Tola Dorian, Princess Mets. The committee in charge of the affair includes Nicholas Murray Butler, John Brisben Walker, John La Farge, Richard Watson Gilder, J. J. Jusserand, Hamilton W. Mabie, Mrs. Poultney Bigelow, Mrs. George T. Bliss, Mrs. Clement A. Griscom, Jr., and Mrs. Herbert Parsons.

DIDN'T CLOSE THE THEATRES.

The Harlem Opera House and Hurtig and Seamon's Theatre, adjoining, were ordered closed on the evening of March 25, but Captain McGlynn with several policemen from the West 125th Street Station, after making an inspection and finding no obstructions as had been charged, decided to let the performance go on as usual.

Commissioner McAdoo issued the order to close the theatres after receiving a complaint from Chief Inspector Bernard T. Gorman, of the Building Department, that a scaffolding and a runway had been erected in the alley adjoining the two theatres, so as to close the emergency exits and prevent their use in case of panic or fire.

The scaffolding and runway complained of had been put up to enable a horse to get into the theatre, and it had been removed after the horse got inside.

AMATEUR NOTES.

The Little Princess will be given in the auditorium of the Educational Alliance Sunday evening, April 9, by the Women's Auxiliary to the Educational Alliance. The entire company will be composed of young men, women and children of the Educational Alliance.

The Columbia 'varsity show, The Khan of Kathan, netted $1,464.

The Horace Mann High School senior class presented The Rivals Friday afternoon and evening, in the school auditorium, before enthusiastic audiences. All details, including electric connections, scene shifting and printing of programmes were done by members of the school. Some of the parts were taken as follows: Sir Anthony Absolute, Charles Burnett; Captain Absolute, Harvey Pike; Acres, Charles Howe; Sir Lucius O'Trigger, Waldo Grose; Mrs. Malaprop, Ethel Lewis, and Lydia Languish, Edna Gibson.

The girls of the Teachers' College gave a play last night (Monday). It was a satire aimed at Columbia men. The proceeds will be devoted to the George Junior League. It was A Whiff from Whittier, a college play, and was given in the Horace Mann Auditorium. The play is in two acts and is a revision of a Radcliffe College play directed against Harvard students. The cast was: Madge Anthorpe, Evelyn Goldsmith; Jean, Della Louise Conger; Edith, Mary Morris; Eleanor, Myrtle Benowa; Carol, Edna Hope; May, Louise Ryan; Kate, Anna E. M. Thorpe; Mrs. Anthorpe, Mrs. Brown; Grace Anthorpe, Edna Moore; Agatha Meade, Abby Howell. The girls were coached by one of the hall residents. Caroline T. Newcomb. The French societies of Columbia and Barnard colleges will give the play, Le Médecin Malgré Lui, on Friday evening, March 31, and on the afternoon of April 1, in the Brinckerhoff Theatre, Barnard College.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Holcombe, Curtis and Webb, Carlin and Otto, Smith and Cook, Mabel Carew and Gertie Hayes, Johnson and Wells, Edward and Kate Lovitt, Frank Whitman, Chadwick Trio, Lyric Comedy Four, Al. Friend, Barrington and Martell, George W. Hussey, Charles Farrell, vitagraph.

Keith's Union Square.

Mrs. Annie Yeamans and Louis Wesley, Blind Tom, Archie Boyd, Ward and Curran, Nora Bayes, Howard Brothers, Leich Brothers, Charles Kenna, D'Alma's dogs and monkeys, Jack Irwin, Earl and Wilson, Sheppard and Ward, Brothers Leigh, biograph.

Proctor's 125th Street.

The Wife, with William J. Kelley, Beatrice Morgan, James E. Wilson, and Maud Stover in the cast. Olio: Three Crane Brothers, Leo Carillo, the La Tells and moving pictures.

Proctor's Twenty-third Street.

Ireland's Own Band, Frederic Bond and company in Handkerchief Number Fifteen, Elfie Fay, Adgie's lions, Roberts, Hayes and Roberts, Les Escamillos, Marguerite and Hanley, Shungopavi, Barrett and Bell, Kelly and Bartlett, Elmer Tenley, motion pictures.

Proctor's Fifty-eighth Street.

Northern Lights, with William Ingersoll and Grace Reals in the leading roles. Olio: Basque Quartette, Raymond and Caverly, Motion Pictures.

Proctor's Fifth Avenue.

Anna Karenina, adapted from Leo Tolstoi's book, by A. E. Lancaster, is presented for the first time here, with a cast including Harry Woodruff, Isabelle Evesson, Theodore Roberts, and others. Vaudeville: Twelve American Girls, Lillian Bender, O'Brien and Dundo, Gregory and Wood, Motion Pictures.

Hammerstein's Victoria.

Herbert Kelcey and Effie Shannon, Twelve Wood Nymphs, Empire City Quartette, Callahan and Mack, Elizabeth Murray, Rawson and June, Bert Leslie and Robert Dailey, Bruno and Russell, Three Mareenas, Lucia and Viate, Madame Melich's birds, vitagraph.

Colonial.

Ross Fenton and company in a sketch; Hawthorne Sisters, Mr. and Mrs. Mark Murphy, William Gould and Miss Sterret, Eva Westcott, Monsieur Albany, Smith and Campbell, Ostrado, Herbert's dogs, Ward Baker.

Hurtig and Seamon's.

Ten Ichi Troupe, Harry La Rose and company, Georgia Gardner and Joseph Maddern, Musical Avalos, Brown, Harris and Brown, Rae and Brosche, Talbot and Rogers, Miller and Kresko, moving pictures.

Circle.

Thomas Q. Seabrooke, Dida (second week), Jewell's Electric Theatre, James J. Morton, Terley, Oprheus Comedy Four, Moulier Sisters, the Brittons, Aerial Shaws, vitagraph.

LAST WEEK'S BILLS.

Hammerstein's Victoria.—Marshall P. Wilder made his first appearance since his return from a tour of the world and was given a most cordial welcome. After a few preliminary jokes the stereopticon sheet was lowered and a number of views taken by Mr. Wilder in Japan were shown. The little humorist made comments on the pictures, most of them in a light vein. The "lecturette" was most interesting and quite instructive. In addition to the pictures a number of slides were shown, containing copies of amusing signs seen by the traveler over shops in the land of the Mikado. Mr. Wilder's new act is certainly a winner. An event of importance was the debut, as a full-fledged entertainer, of Elsie Janis, who celebrated her sixteenth birthday last week and has put the prefix "Little" and the sleuths of the Gerry Society behind her forever. Miss Janis has fulfilled the promise she has been making for several seasons and may well be proud of the success she scored last week. The fact that Mr. Hammerstein saw fit to put her on third from last in such a very strong bill is sufficient proof of her talent. The programme was very long, and Miss Janis had to go on at the very trying hours of five and eleven o'clock, when the audience usually begins to hunt its rubbers and hatpins. In spite of this she kept the majority of the spectators in their seats, and even those who had started for the doors stopped in the foyer and remained to be charmed by her cleverness. She began with a very accurate imitation of Vesta Tilley, and followed it with excellent impersonations of Chevalier in "My Old Dutch," Digby Bell as the tough boy, Eddie Foy in a characteristic song, the late Dan Daly, and Johnny Ray. She finished with a graceful dance in which she surprised everybody by turning several handsprings very cleverly. Her whole performance showed ability of a very high order, and now that she is free to come and go as she likes there is no doubt that she will ascend the ladder of fame by leaps and bounds. A novelty on the bill was the first appearance of Mlle. Nydia De Verdi, who was hypnotized by a "professor," who then blindfolded her and placed her at a piano. The audience was requested to send up pieces of music, either in printed or manuscript form, or to check off selections from a printed list. The bits of paper were placed on the piano and Mlle. De Verdi played them almost instantly. The performance was rather interesting and the wiseacres were kept busy guessing as to the system used. Melville and Stetson put on an almost entirely new act that took the house by storm. They wore new costumes that were very dazzling and eminently becoming. Valerie Bergere and company scored heavily in His Japanese Wife, as did Tom Nawn and company in Pat and the Genie. Smith and Fuller in their excellent musical act won applause, Miss Fuller's singing of "In the Shade of the Old Apple Tree" and "Pal of Mine," with a harp accompaniment played by herself, being especially well received. Brown and Nevarro's clever character sketches, Carlotta the Marvel, Toledo and Price, and the vitagraph also won great favor.

Colonial.—Leah Kessler, a burlesque on Leah Kleschna, was produced at the Colonial last week. It was written by Charles J. Ross, who also played one of the principal parts. There was abundant evidence that the piece had been prepared and put on in a great hurry, and although it had some good points it missed fire as a travesty on the original. True burlesque consists in turning everything topsy-turvy, and the great fault with Leah Kessler is that it follows the lines of the original too closely. The various characters in make-up and action were more or less faithful copies of those in Leah Kleschna, but mainly the lines and situations lacked the humor that they should have. The burlesque was in five short scenes, arranged in the order in which the acts of the original occur. The final scene showed a cabbage patch in Astoria, in which a dozen girls did a song and dance. The best work in the piece was done by Mabel Fenton in the title-role. Miss Fenton caught some of the intonations of Mrs. Fiske's voice, and at times her attitudes showed that she had made many careful observations at the Manhattan Theatre. Hugh Ford, formerly stage director of the Proctor Stock company, gave a very accurate imitation of George Arliss. As an imitation it was a fine bit of work, but there were no funny lines in the part. Edward J. Connolly as Kessler deserves praise for his imitation of Mr. Cartwright as Kleschna. William T. Kent as Sham also did excellent work. There was a real touch of burlesque in the arrangement of the characters played by Edna McClure and Virginia Ross, as the younger woman played the mother and the older the daughter. This arrangement, when it dawned upon the audience, caused one of the few hearty laughs scored during the evening. Mr. Ross played the leading male role, Paul Chilblains, in a straight, matter-of-fact way, but made no attempt to imitate John Mason. In the last scene Daisy Greene sang a song in a listless way. Horace Newman and Anna Turner were also in the cast. The burlesque, after a run of one week, was taken off on Saturday. There was a good vaudeville programme last week, the feature of which was the first American appearance of the Teims Troupe, who scored a hit of the largest proportions in an aerial act that included some flying trapeze work that would be hard to excel. Tom Almond made an individual hit with his big shoes and skate dance, and acts of varying excellence were done by the Eight Vassar Girls, Riccobono's horses, the Marco Twins, Kelly and Ashby, Kenyon and De Garmo, and Charles B. Ward.

Circle.—Henry Miller drew bevies of matinee girls and the ticket speculators were more in evidence than ever. He was assisted by Laura Hope Crews and scored a big hit in Frederic Le Maitre. The great illusion, Dida, was shown with much success, and afforded George Evans good opportunity for topical jests. The Empire City Quartette were great favorites, as they always are, and Harry Cooper's "My Little Eskimo" had to be repeated twice. Mr. Cooper has a batch of new parodies that are very funny. Augusta Glose, who has been monologuing in the West all season, made her New York debut as a full-fledged vaudeville artist, and scored a decided success. Miss Glose is an artist with a most engaging personality. She is free from affectations and goes about her work with an air of sincerity that wins an audience from the start. She has a "cute" way of talking her songs, and her elocution is so good that not a line misses fire. Playing her own accompaniments, she sang a little song about the uses of a fan, and gave an imitation of a little girl singing a big song. The little Frenchy song with which she began, and the ditty at the finish of her turn, in which she brought down the house with some studies of walks, are worthy of the highest praise. Miss Glose is in the same class as Mary Norman and Jessie Couthoui, and she is very welcome to the vaudeville ranks. Pat Rooney's Street Urchins, a collection of nimble youngsters, sang and danced in a way that called for numerous encores. Hickey and Nelson were very funny, and the Three Mitchells, the Millman Trio and the pictures rounded out a fine programme.

Keith's Union Square.—The laughing hit of the bill was made by Thomas J. Ryan and Mary Richfield, in Mag Haggerty's Father, Will M. Cressy's very funny sketch, in which both players have been fitted with characters that suit them to perfection. Peter F. Dailey and his Lu Lu Girls headed the list and scored in The Police Inspector. Havez and Youngson's Spook Minstrels were seen for the first time at this house, and the patrons expressed much approval of the novel turn, which was described in a recent issue of The Mirror. The Four Huntings won many laughs with their lively skit, A Night in a Fool House. James Harrigan and Loney Haskell divided the monologue honors and both made individual hits. Al. W. Maddox and C. G. Prouty in The Messenger Boy and the Thespian kept the house in roars. They had a hard place on the bill, but made good at every performance. Tony Wilson and Heloise and Josephine Amoros, assisted by Mlle. Charlotte, presented acts in which their acrobatic skill was shown to great advantage. Ed Gray, the tall joker, had some good new gags that proved amusing. Mildred Hanson, Williams and Slater, the Pryors, and the biograph rounded out the bill.

Pastor's.—Anniversary week was splendidly celebrated and Mr. Pastor's specially arranged programme drew twelve of the largest audiences ever seen in the cozy little theatre. Topping the bill were Mr. and Mrs. Allison, and their sketch, Minnie from Minnesota, never went better. The Messenger Boys' Trio were a special feature, and their songs and comedy were thoroughly enjoyed. Stanley and Wilson were very amusing in Before the Ball. Cook and Sylvia danced until they were exhausted, and even then the spectators clamored for more. Duffy, Sawtelle and Duffy played Papa's Sweetheart with good results. Master Duffy is getting to be quite a big boy now. Rice and Elmer won many laughs in their comedy bar act. The Prentice Trio scored in their acrobatic specialty. The Juggling Mathieus did a neat act with much dexterity. Golden and Hughes, Clifford and Hall, Sheppard and Ward, Delmore and Darrell, Jules Larvett, and the vitagraph helped to pass the time merrily.

Proctor's Twenty-third Street.—Eugene Cowles, the famous basso, headed the bill, and sang several songs to the accompaniment of generous applause. Dan McAvoy and his chorus girls did a lively specialty. The Navajo Girls made as good an impression as they did at Hammerstein's recently. George Felix and Lydia Barry, assisted by Emma Barry, made a big laughing hit in The Boy Next Door, which is filled with amusing business and funny lines. Raymond and Caverly had some extra good gags and tickled the fancy of the spectators in no uncertain way. Herbert B. Chesley and company were seen for the first time here in a sketch called The Third Generation, which made a favorable impression. Knox Wilson, the Yankee Comedy Four, Wilton Brothers, the Algonas, Aerial Smiths, Price and Steele, Anderson and Goines, and the pictures comprised a good bill.

Proctor's Fifth Avenue.—Harry Woodruff made his debut with this company as leading man and was given a most cordial welcome. The play was The Wife, and Mr. Woodruff, Isabelle Evesson, Wallace Erskine, Gerald Griffin, William F. Owen, Gertrude Berkley, Lilla Vane, and others appeared in it to advantage. The olio embraced Eugene Cowles, Coine's dogs, White, Quigg and Nickerson, A. K. Caldera, and the pictures.

Proctor's Fifty-eighth Street.—Good houses greeted An Enemy to the King last week. William Ingersoll as Ernanton De Launay and Edna Phillips as Julie De Varion played with their usual spirit, while Scott Cooper as Claude De Chatre and Laura Lang as Giraida did excellent work. The vaudeville bill included Hill and Whittaker, musicians; Curtis and May, singers and dancers, and the Motion Pictures.

Proctor's 125th Street.—The Money Makers, with Lillian Thurgate, Eugene O'Rourke, William J. Kelley, Beatrice Morgan, and Annie Ward Tiffany in the leading roles, pleased a series of large audiences. The olio embraced Valveno Brothers, Lynotte Sisters, Cousins and Humphreys, and the motion pictures.

Hurtig and Seamon's.—An excellent programme included Eddie Foy and company, Grace Cameron, Holcombe, Curtis and Webb, Bailey and Madison, Cliff Gordon, Kennedy and Rooney, Three Westons, and the Moving Pictures.

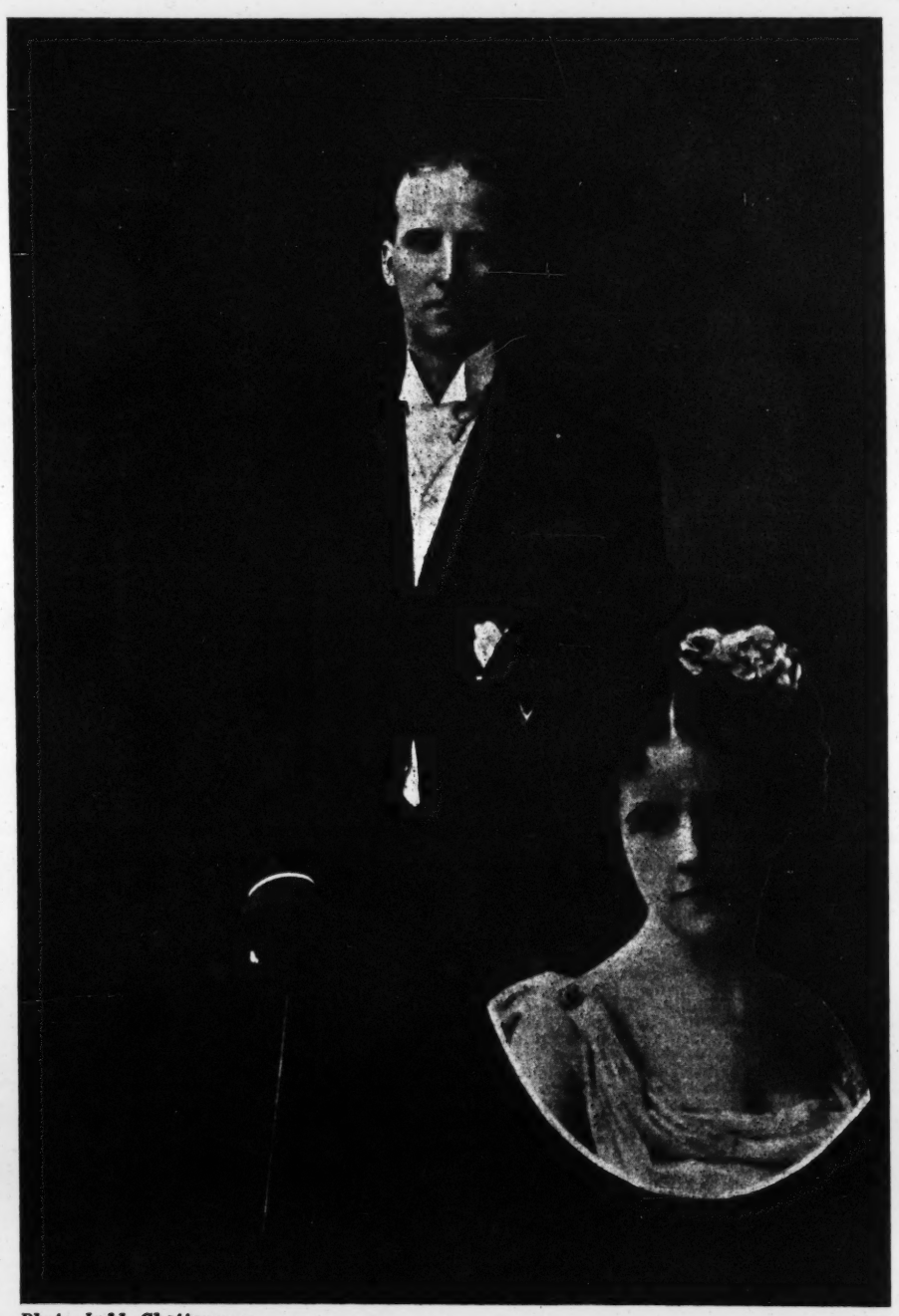


Photo Judd, Chattanooga.

WILL C. YOUNGS AND L. MAY BROOKS.

Will C. Youngs, of the well-known musical team of Youngs and Brooks, has been for the past twenty years more or less prominent in theatrical circles. For ten years he was musical director with some of the leading road companies, for three years he managed his own company, and for the past seven years, in conjunction with his wife, L. May Brooks, he has given the public a musical act that is recognized by all first-class managers as one of the best. They have been seen in every first-class vaudeville theatre in the United States. Imitation is said to be the most sincere flattery, and if that is the case Youngs and Brooks can rest assured they have reached the pinnacle of recognition, for not only have others endeavored to imitate their style of act, but some have deliberately taken their names. Managers desiring the genuine original act should be careful to see that the names Will C. Youngs and L. May Brooks are signed to all contracts.

VAUDEVILLE IN LONDON.

Mirror Bureau,
Trafalgar House, Green Street, Leicester Square, W. C.,
London, March 11.

Whether such an act as the monologue given by Bransby Williams, entitled The Last of His Race, will be instituted as a regular item of the Empire programme remains to be proven. It seems that an act of this sort to be attractive must have the attention of the entire house, and it would require almost phenomenal features to succeed in doing this with the Empire's critical patrons. The scene of the sketch depicts an eighteenth century baronial hall, very creditably set, and makes an excellent background to Miss de Burgh's play. Bransby Williams portrays a somewhat dissipated dandy who has gambled away his fortune and is about to commit suicide sooner than face dishonor. He toasts the portraits of his ancestors in a farewell to his life. Upon reaching that of his mother, his memory of her seems to inspire him with a new courage, and in the excitement of his reaction he stabs at the portrait of a hated ancestor and from the gash a stream of gold literally rains down upon him, undoubtedly the hoardings of some miser of the family. The climax was a powerful one, but Bransby Williams, clever monologuist as he is, seemed to somewhat lack that pathos that the whole playlet called for. It is a pleasure, however, to see that the Empire management is doing its best to search for novel effects with which to still maintain the standard it has been noted for. Charles Montrell, well known in the States, has a capital juggling act, in which he is ably assisted by a black-face comedian. His turn was highly appreciated. Rose and Harry Lubline have a musical act for which they carry an elegant setting. They extract melodies from nearly all the pieces of furniture in a drawing room, and the charm of the act lies in its novelty. A new Continental team are the Three Eltners, who appear in a wire act and display ability in quite a graceful manner. Bud Snyder, the cyclist, is still as daring as ever. He speaks of shortly returning to America, from which he has been absent for over four years. Among others on the bill is a Russian troupe, the Novikoffs, of singers and dancers. They do very well and seem to have quite a French atmosphere in the first part of their act.

Anna Hickisch, the soprano vocalist, sailed with one of George Edwardes' companies for South Africa to-day, leaving quite a noticeable vacancy in the Empire programme. The Dancing Doll is in the height of its popularity, which Mademoiselle Genée, their most valued premiere, is likely to sustain indefinitely.

After a tour in South Africa, Howard and Harris opened at the Lyceum Theatre in their skit, entitled The Adventures of a Happy Hooligan. There were several very favorable items connected with their opening, which heralded their success in a manner that could leave no room for complaint. Firstly, their South African records were a valuable incentive to good work; then the house is an excellent one, and seems to have one of the most appreciative of West End audiences. Both Howard and Harris should feel elated at the pronounced hit they made, and I understand they are booked solid over here for the next three years. Colonel Bordeverry, the expert rifle and pistol shot, makes quite a success with his piano playing with rifle shots, while in undressing a woman in evening dress with a repeating rifle he has introduced a very novel feature, which enhances the value of his already fine act. Keen and Waller, as Parson and Sport, give a really capital exhibition of tumbling, with a good amount of distinct humor thrown in. The audience appreciated their turn very highly. Carl Nobel, who hails from Denmark, is a ventriloquist of no mean order. His ability is excellent, and the mechanism of his walking dolls created quite a lifelike effect, but their faces had apparently suffered from usage, and even so small an item tended to detract from the act. Not unknown in the States, Claire Romaine has a personality which seems to win out in any of her songs. Billy, the talking horse, creates quite an interest with his apparently phenomenal powers of understanding the English language. He can count, tell the time and play cards with the indispensable assistance of his able master. Taro Myake is a new Japanese wrestler who defeated Yukio Tani in the Tivoli last Christmas. In his jiu-jitsu exhibition at the Lyceum, he offers all kinds of money to all manners of competitors. The boom of wrestling, lately on the wane, seems to have broken out again, which would not be amiss if one could only prove that the majority of the matches were legitimate. The rest of the bill, topped by the Lyceum Operatic company in a selection from Il Trovatore, was very entertaining.

London audiences will welcome the return of Mike S. Whallen, who has been so long out of London that a lesser artist might have been forgotten. His number no sooner appeared at the Canterbury, where I saw him, than an ovation awaited him, and he did not take long in assuring the audience that he was as worthy of their applause as ever. His humor was so pronounced that he kept the house in an uproar the whole time. Whallen has just closed a successful pantomime engagement at the Grand Theatre, Leeds, where press and public have answered his work with a unanimous unstinted praise. Frances McNulty, late of the McNulty Sisters, has ventured out with a specialty of her own in which she looks most charming, depicting Southern life with all its interest in coon songs and dancing. Miss McNulty can look for her Palace Theatre success when with her sister, as a happy precedent of the future. She is both dainty and clever, and the Canterbury audience was not slow to appreciate it.

It is even surprising, with the frightful rush of the last house that the Coliseum management have to contend with, that they can still be attentive and courteous. Both Mr. Donald, the manager, and Mr. Coates, the press representative, were most affable, and Mr. Verstone found their courtesy quite a pleasant introduction to a delightful bill. Eugene Stratton seems to be a fixture with his song, "My Little Black Pearl." Clown Caban is billed to appear with his sixteen marvelously trained ponies. Unfortunately, Mr. Verstone only saw three, and takes it for granted that the other thirteen were as clever as the three which appeared. Though much interested, he was also somewhat puzzled why Caban should be described as a clown when he appeared in a faultless dress suit and a very serious face.

Madge Lessing was still singing the same songs as when she opened, though making as big a success as ever. Madame Alice Esty, of operatic fame, appeared in the "Miserere," from Il Trovatore, and her powerful voice sounded to advantage in that large hall. If she lacked perhaps the right sympathy in certain passages it could be easily overlooked in the conscientiousness she appeared to devote to the melodies. R. A. Roberts stands out as a protean actor of exceptional ability, and promises to take up the reins of Fregoli as aptly as that artist's pupil, Ugo Biondi, has done. Roberts enacts a scene from Dick Turpin, introducing five characters, with a reality that quite excited the audience. In this act the audience had an opportunity of seeing the capital use for the change of scenery made on the revolving stage. Port Arthur, which is creating such a huge success at two of the other alternate shows, has given place to the Derby during the last performances, which included several other excellent items.

The Chamberlins are making a big success up at the Empire Theatre, Sheffield. Their work with the lasso, according to press notices, is described as wonderful.

Stafford and Stone arrived in London this week from America.

Radford and Valentine are at present in Marseilles, and from what they write me they are "billed like a circus."

La Motogirl is a big success in Barcelona, her engagement being prolonged.

Horace Goldin, the illusionist, and Norman French, the dancer, had the honor of appearing before the King and Queen last Friday night at a reception given by the Duke and Duchess of Marlborough.

The success of the Meredith Sisters and Vesta Tilley can be equally shared, from reports of

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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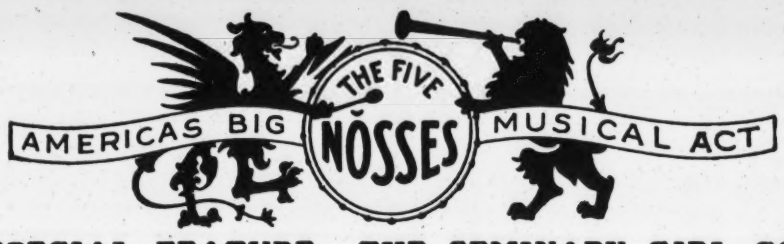

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March 20, Chicago; March 27, Orpheum, Minneapolis; April 3, Denver; April 10, travel; April 17, Orpheum, Omaha; April 24, Orpheum, St. Joe, Mo.; April 30, Orpheum, Kansas City, Mo.; May 8, New Orleans.

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Did a pretty slick take-off last week in Hartford. Expect to cut-up quite some in Springfield this week. Still touring the world.

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Time all filled until June.

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HOME AGAIN!

After a successful 21 weeks' tour in Great Britain, **AL LAWRENCE** is booked 15 weeks on the Keith Circuit, opening April 3 in Providence. Returning to England October 2, re-engaged on the Barrasford tour for 26 weeks. Many thanks to those who saw me off at Liverpool. Wires received.

P. S.—Same wife with me. (Josie.)

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W. C. FIELDS

ECCENTRIC JUGGLER

Wintergarten, Berlin, April 1-30. Klaw and Erlanger, next season.

their appearance at the Empire Theatre, Glasgow.

Bert A. Dorgan, of the Cosmopolitan Club, is becoming most extravagant. He is getting up his programmes on satin and employing orchestras for his Sunday concerts twenty-two strong. Things seem to be going strong with him, and well he deserves it, for he puts himself out to entertain his guests.

Dainty Lillian Graham (described so on various programmes), who hails from New York, is making quite a success on this side in musical comedy with her dancing specialties.

Ed. F. Reynard expects to return to the States shortly, so he writes me. He is still continuing his successes over here.

T. C. Bergeron, of the Harmony Four, has found his affinity in Ethel Hopkins, daughter of Colonel John D. Hopkins, and they were married March 10 in London. Here's best of luck for their future happiness.

Mrs. L. L'Estrange is anxiously inquiring after her son, Cecil Ward, who is supposed to be in America.

Hayman and Franklin are topping a strong bill at Barnard's Theatre, Woolwich, this week.

Herbert Lloyd writes me he is making a big success at the Wintergarten, Berlin. On the same bill with him are Saharet, Kaufmann Troupe, and the Doherty Sisters. He sails for America April 4 and returns to Europe Aug. 1 for three years.

Mr. and Mrs. Gene Hughes and Al. Lawrence will arrive in New York on the *Baltic* about the time this reaches you. The latter seems somewhat rightly upset at the audacity of certain English comedians who have deliberately, so he says, stolen his comedy. It seems unfortunate that good acts cannot be properly protected.

It is rumored that W. L. Lykens is shortly to open an agency on this side.

I am indebted to Ike Rose for a capital painting of Saharet. REVONOC.

The Burlesque Houses.

DEWEY.—The Rose Hill English Folly company won the approval of large crowds last week. The entertainment opened with Knights of the Red Garter, in which the entire company appeared. The olio introduced Blanche Newcomb, Cain, Evans and Wheeler, Katherine Rowe Palmer, Bison City Quartette, Van Brothers and Pongo and Leo. The closing burlesque was A Senator for an Hour, with T. F. Thomas in the leading role. This week Merry Maidens.

GOTHAMS.—The Transatlantics filled the house last week with appreciative audiences who applauded everything on the programme. This week Indian Maidens.

LONDON.—Wine, Woman and Song, the Majestic Musical Four, and Howe and Scott prominent in the olio drew well. This week Rentz-Santley company.

MINER'S BOWERY.—The Bohemian Burlesquers, including Andy Gardner and the World's Trio, scored heavily. This week Sam Devere's company.

MINER'S EIGHTH AVENUE.—Frank B. Carr's Indian Maidens gave an interesting performance. This week Al Reeves' company.

OLYMPIC.—The Big Sensation, with a good olio including Dave Marion, pleased large audiences. This week Darling Daisy Burlesquers.

WILLIAMS SECURES AUDITORIUM.

The splendid new theatre building at the corner of Seventh Avenue and 126th Street has been in a sea of trouble for many months past, owing to a lack of harmony in the company that was building it. Percy G. Williams secured a long lease of the house over a year ago, but on account of the financial difficulties that prevented its being finished he was unable to open it in January, as he had intended. Last week, becoming tired of the delays, Mr. Williams purchased all of the mortgages on the property and will begin foreclosure proceedings at once. This action gives him full possession of the building, and the work will be pushed to completion as soon as possible. It is hardly likely that the house will be opened until next Fall, but when it does open it will prove a revelation to theatregoers, as Mr. Williams will be able to carry out a number of original ideas for the comfort and convenience of his patrons. He has decided not to use the name Auditorium, and when the theatre opens under his management it will be called the Alhambra. A ball-room, roof-garden, rathskeller and café will be some of the extra attractions of the new house.

TONY PASTOR CELEBRATES.

The fortieth anniversary of Tony Pastor's management in New York city was celebrated on March 22, and the veteran manager was overwhelmed with congratulations. Hundreds of friends called during the day and evening to shake his hand and wish him many years of continued health, wealth and prosperity. Innumerable letters and telegrams were received, and, as for flowers, it took a big wagon to carry them all off to the Pastor residence. At the afternoon performance Mr. Pastor appeared and sang "Sarah's Young Man" and "Down In a Coal Mine," two of the songs he sang when he opened his theatre on the Bowery forty years ago.

CHARLES E. EVANS IN VAUDEVILLE.

Charles E. Evans will return to vaudeville after a lapse of many years, shortly after Easter, in a new farcette by Basil Hood, called A Corker in Paris, which he purchased during a recent visit to London.

VAUDEVILLE IN BROOKLYN.

At Hyde and Behman's last week George W. Monroe headlined a capital bill. Others were Al. W. Filson and Lee Errol, Madame Avery Strakosch, Johnnie Carroll, Village Choir, Irving Jones, Duffin-Redcay Four, Mr. and Mrs. Karsay, and Terrell Brothers. This week Jessie Millward, Three Keatons, Kingsley-Lewis company, Bailey and Madison, Italian Trio, Lew Hawkins, Lillian Shaw, and Rice and Elmer.

At the Amphion Mr. and Mrs. Sidney Drew and company, Charles T. Aldrich, Jules and Ella Garrison, Six Glinserettis, Norah Bayes, Doherty's poodles, Lew Wells, and Joe Morris. This week's bill includes Jean Marcel's Art Studies, Elsie Janis, Stuart, Grand Opera Trio, Gracie Emmett and company, Alline's great monkey, Brown and Nevarro, Foster and dog, and De Koe Trio.

At Keeney's last week were Dorothy Russell, Richard Buhler and company, Nelson-Farnum company, Two Pucks, Ziska and King, Musical Craigs, Adams and Drew, and Delmore and Oneida. This week Dan McAvoy and company, Elinore Sisters, Searl and Violet Allen, Golden and Hughes, St. Onge Brothers, Hutchison and Allen, Salzi and Milligan, and the Hollands.

Last week the famous Fadettes, of Boston, led by their charming conductor, Caroline B. Nichols, headed the bill at the Orpheum and created a furore. Although encore after encore had been responded to there was still a clamor for more, and even a second week at this house will not be satisfying to music loving Brooklynites. Maggie Cline, jovial, happy and as young as ever, brought down the house in some rollicking Irish songs, concluding with "Throw Him Down, McClusky." Bert Leslie and Robert L. Dailey, assisted by Maude Emery and Alex La Rue, scored a tremendous success in one of the best comedy skits ever seen in Brooklyn. Mr. Leslie's slang is the brightest that could be conceived and his delivery is inimitable. Barrows-Lancaster company were an artistic success as usual in their best dramatic effort, The Jolly Jollier. Quinlan and Mack in a good laughing act, Terley, Moulier Sisters, Mayme Remington and her Buster Brownies in the cleverest "Pick" act in vaudeville, and Powers' troupe of trained elephants all scored well merited successes. This week Henry Miller, George Evans, Augusta Glose, Pat Rooney's Street Urchins, Hickey and Nelson, Maxwell's Firemen Quintette, and the Fadettes.

VAUDEVILLE JOTTINGS.

The Doherty Sisters have just finished a most successful engagement at the Hansa Theatre, Hamburg. Director Grill making their engagement most comfortable. They are now playing the Wintergarten, Berlin, and are making a tremendous hit. Owing to the state of affairs in Russia they have four months open and they intend coming to America, sailing from England about May 15. This is the only time they will have to visit their native land, as they are booked solid until 1907.

Harry Thomson will continue to be known as the Mayor of the Bowery, having proven his right to the title. Of late he has appeared at numerous clubs and Sunday concerts and is looking forward to playing the Keith and Proctor circuits next season.

Information is wanted of the whereabouts of Joseph Wright, a thirteen-year old boy, who ran away from his home in the West some time ago and is supposed to have joined a theatrical co. Any one running across him will confer a favor on his widowed mother by communicating with THE MIRROR.

James Harrigan will open at the Palace, London on July 2, for eight weeks. He played at the same house for eleven months, all told, in 1895 and 1899, doing his comedy juggling specialty. During his forthcoming engagement he will do his new monologue, which he tried at Keith's last week with remarkable success.

Smith and Cook replaced the Four Huntings at Keith's Union Square at the Thursday matinee and remained for the rest of the week. The Huntings were forced to cancel owing to the illness of Miss Hunting.

The original Phroso and his vaudeville co. are meeting with much success on the road.

Fannie Fairfield will present a new sketch, called Jack's Sweethearts, written by Fitzgerald Murphy, at the West End Theatre on Sunday evening, April 2.

O. T. Fiske and Nellie McDonough after their successful London engagement, will sail for New York in time to open at Pastor's on April 10. They are delighted with their reception in England and have nothing but praise for the British managers, press and public.

The Hoopers will dissolve partnership on March 31 after four years in Europe. Karl F. Hooper will arrive in America April 8 to join his original partner. They will return to Europe in July to play out all contracts, and are booked until 1907.

Mr. and Mrs. Alfred Kelcy on their return to New York in April, will commence rehearsals for a new act, which they will produce next season. It is a farce written by Martin Lehman, manager of the Orpheum Theatre at Kansas City, Mo., and will require a cast of four people.

Bert Howard and Leona Bland have been engaged for a big musical comedy production to be put on in Philadelphia on May 15 by Nixon and Zimmerman. They are now finishing an extremely successful engagement on the Orpheum Circuit.

M. C. Cookston closed the season of the Beach and Bowers' Minstrels at River Falls, Wis., March 20, after a very successful season of thirty weeks, and is arranging to go out under canvas for the Summer season.

Olive North, Theodore Gumble, William Hawley, and Harry Mitchell have been engaged for the Hippodrome.

It is rumored that Alonzo Whitman, ex-Mayor of Duluth, Minn., intends to enter vaudeville.

Harry Sloan, who was injured at the Bon Ton Theatre in Philadelphia on March 12 by a pistol shot wound in the hand, was taken to the Long Island College Hospital on Friday last suffering from lockjaw. He will probably recover.

The Aerial Gardens, over the New Amsterdam Theatre, will open on May 27 with a skit called Lifting the Lid, by John J. McNally, in which Fay Templeton, Virginia Earle, Harry MacDonough, Lillian Hudson, and Sue Stuart will appear.

The license for the Comedy Theatre, a small resort at Broadway and Sixty-fourth Street, will not be renewed.

Frank Oakley, the clown, known as "Slivers," who is now rehearsing for the Hippodrome, is likely to find himself in a legal tangle if he makes his appearance there. Barnum and Bailey claim to have a prior claim on his services and will call in the aid of the law to prevent him from appearing with the Thompson and Dundy aggregation.

Ed F. Reynard will return to America early next season with several of the best novelties ever introduced in a ventriloquial performance. He will expend at least $1,000 on new figures, scenery and electrical and mechanical effects. William Morris is looking after the interests of Mr. Reynard.

George B. Alexander is still scoring a tremendous hit with his monologue at the Howard, Boston. His original engagement has been prolonged for an indefinite run.

Jenie Pollard, of Carver and Pollard, was suddenly called home from the West on account of the illness of her mother, but will resume her dates on the Kohl and Castle Circuit in April.

Elfie Fay has resigned from the cast of A Yankee Circus in Mars, which will be produced when the new Hippodrome opens, and Bessie McCoy has been engaged in her place. Miss Fay makes her reappearance in vaudeville this week at Proctor's.

W. S. Hart has commissioned Frances Aymar Mathews to write him a one-act play for vaudeville.

Mr. and Mrs. Truesdell are being more than favorably received with their sketch, Aunt Louisa's Advice, on the Poli Circuit. They expect to try out a new act in Worcester, Mass., some time during the week of March 27. Their new sketch is to be played in conjunction with this season's offering, and those who have heard the plot say it will make a hit. It is from the pen of Louis Weslyn Jones, press representative of the Kilties' Band while in England, and at present the press representative of the Grand Opera House, Indianapolis, and author of several songs.

Dane Claudius, formerly of the banjo act of Claudius and Corbin, will in the future be associated with Melody Scarlet. The new team name will be Claudius and Scarlet.

An entertainment was given at the Jefferson Club, in this city, on March 16, in honor of Hon. Patrick Keenan, at which the following performers made hits: Mike Bernard, V. P. Woodward, Shungopavi, Frank A. Mullane, Estellita, Hughes and Hazleton, Al. Edwards, John F. Clark, Fred Watson, W. C. Kelly, Willig and Larkin, Joelson Brothers, Elmer Tenley, Orpheus Comedy Four, Cliff Gordon, Empire City Quartette, Wilson and Davis, Raymond and Caverly, Frank Bush, and Dixon and Anger. The stage was managed by Herman Stiefel, assisted by Louis J. Schwartze, of Pastor's.

(*For other Jots see page 24.*)

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Gilday—Park, Worcester, Mass., March 27-1.
Adair and Dahn—C. O. H., Chgo., March 27-1.
Adams, Mabelle—Orph., New Or., March 27-1.
Addison and Livingston—Floating Palace, Parkersburg, W. Va., March 27-8.
Adgie and Lions—Proctor's 23d St., March 27-1.
Albany—Colonial, N. Y., March 27-1.
Alderman, Joseph—Apollo, Nuremburg, Germany, March 1-31.
ALDRICH, CHARLES T.—Maryland, Balto., March 27-1, Chase's, Wash., 3-8.
ALEXANDER, GEO. B.—Howard, Boston—indefinite.
Allen and Delmain—Haymarket, Chgo., March 27-1.
Allen, Phyllis—Haymarket, Chgo., March 27-1.
Allen, Searl and Violet—Keeney's, Bklyn., March 27-1, Howard, Boston, 3-8.
Alline, Joseph and Pietro—Amphion, Bklyn., March 27-1.
Allini and Mee—Earl, Pueblo, Col., March 27-1.
Allison, Mr. and Mrs.—Cook's, Rochester, N. Y., March 27-1, Temple, Detroit, 3-8.
American Girls, Twelve—Proctor's 5th Ave., March 27-1.
American Trumpeteers, Four—Park, Worcester, Mass., March 27-1.
Amoros, Mlle.—Keith's, Prov., March 27-1.
Anderson and Goines—Mohawk, Schenectady, N. Y., March 27-1.
Anger and Hanley—Howard, Boston, March 27-1.
Apollo—Orph., New Or., March 27-1.
Araminta and Burke—Casto, Lowell, Mass., March 27-1.
Ardelle, Jenne—Colonial, Lawrence, Mass., March 27-1.
Arlington and Helston—Crystal, Marion, Ind., March 27-1.
Armstrong and Holly—Columbia, Cincinnati, March 27-1.
Armstrong Brothers—Family, Mahanoy City, Pa., March 27-1.
ASHTON, MARGARET—Empire, Holloway, Eng., March 27-1, Empire, New Cross, 3-8.
Ashtons, Two—Keith's, N. Y., March 27-1.
Attila Boys—Poli's, Bridgeport, Conn., March 27-1.
Austins, Tossing—Circus Variete, Amsterdam, Holland, March 16-31, Circus Variete, Copenhagen, Denmark, 1-30.
Avolos, Musical—H. and S., N. Y., March 27-1.
Avon Comedy Four—Howard, Boston, March 27-1.
Baader-La Velle Trio—Bijou, Dubuque, Ia., March 27-1.
Bailey and Fletcher—Proctor's, Newark, N. J., March 27-1.
Bailey and Madison—H. and B., Bklyn, March 27-1.
Baker, Ward—Colonial, N. Y., March 27-1.
Bancroft, Musical—Family, Gloversville, N. Y., March 27-1, Family, Poughkeepsie, 3-8.
Barn Dance—Temple, Detroit, March 26-1.
Barr and Evans—Family, Lancaster, Pa., March 27-1.
Barrett and Bell—Proctor's 23d St., March 27-1.
Barrett Sisters—Orph., 'Frisco, March 20-1.
Barrington and Martell—Pastor's, N. Y., March 27-1.
Barry and Halvers—Orph., New Or., March 27-1.
Barry, Mr. and Mrs. Jimmy—Keith's, Cleveland, March 27-1.
Bartletts, Musical—Bijou, Racine, Wis., 3-8.
Barton and Ashley—Coliseum, London, Eng., March 6-April 8.
Basque Quartette—Proctor's 58th St., March 27-1.
Be-Anos, The—Star, Hamilton, Can., March 27-1.
Bayes, Nora—Keith's, N. Y., March 27-1, Keith's, Phila., 3-8.
Beauvois, Louis—9th and Arch., Phila., March 27-1.
Bedini and Moore—Keith's, Phila., March 27-1.
Bedouin Arabs—Olympic, Chgo., March 27-1.
Bellman and Moore—Shea's, Buffalo, March 27-1, Shea's, Toronto 3-8.
Bender, Lillian—Proctor's 5th Ave., March 27-1.
Benner, Emelie—Howard, Boston—indefinite.
Bentham and Freeman—Family, Richmond, Ind., March 27-1.
BERGERE, VALERIE—Keith's, Boston, March 27-1, Keith's, Prov., 3-8.
Beverly and Danvers—9th and Arch, Phila., March 27-1.
Binns, Binns and Binns—Haymarket, Chgo., March 27-1.

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"I have seen all kinds of shows,
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To them with the corn fed clothes,
But I saw some Actors once, and I swear they can't be beaten,
Gol darn my locks, I am laughing yet at Little Buster Keaton."—*Willard Mack.*

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Kurtis' Dogs—Orph., 'Frisco, March 27-8.
Birch, John—Keith's, Phila., March 27-1.
Black, Violet—Trent, Trenton, N. J., March 27-1.
Blamphin and Hehr—Market St., Ottumwa, Ia., March 27-1.
Bobe, Celina—Shea's, Toronto, March 27-1.
Boises, Four—Orph., Los Angeles, March 27-8.
Bond, Frederick—Proctor's 23d St., March 27-1.
Booker and Corbley—Poli's, Springfield, Mass., March 27-1.
Boyd, Archie—Keith's, N. Y., March 27-1.
Bradshaw, Charles H.—Keith's, Prov., March 27-1.
Brehany, Louise—Orph., Denver, March 27-1, Albuquerque, N. M., 3-8.
Brittons, The—Circle, N. Y., March 27-1.
Brooks, Herbert—Orph., Minneapolis, March 27-1.
Brown and Nevarro—Amphion, Bklyn., March 27-1.
Brown and Wright—Flom's, Madison, Wis., March 27-1.
Brown, Harris and Brown—H. and S., N. Y., March 27-1.
Brown Brothers—Olympic, Chgo., March 27-1.
Brown, Harry—C. O. H., Chgo., March 27-1.
Brown, Whistling Tom—Colonial, N. Y., March 27-2, H. and S., N. Y., 3-9.
Brownings, The—Casto, Fall River, Mass., March 27-1.
Bruce and Cooper—Novelty, Stockton, March 27-1.
Bruce and Daigneau—Empire, Hoboken, N. J., March 27-1.
Bruno and Russell—Victoria, N. Y., March 27-1.
Bryant and Saville—G. O. H., Indianapolis, March 27-1.
Buckner—Columbia, St. Louis, March 27-1.
Burgoyne, Harry—9th and Arch, Phila., March 27-1.
Burkes, Juggling—Unique, Eau Claire, Wis., March 27-1.
Burns, Harry—Garrick, Burlington, Ia., March 27-1.
Burroughs, Charles and Minnie—Family, Lancaster, Pa., March 27-1.
Burt, Lillian—9th and Arch, Phila., March 27-1.
Burton and Brooks—G. O. H., Pittsburgh, March 27-1, Chase's, Wash., 3-8.
Burton and Burton—Flom's, Madison, Wis., March 27-1.
Burton's Dogs—Watson's, Bklyn., March 27-1, Chase's, Wash., 3-8.
Busch-De Vere Trio—Orph., Kansas City, March 27-1.
Bush and Gordon—Colonial, Lawrence, Mass., March 27-1.
Bush, Frank—Mohawk, Schenectady, N. Y., March 27-1.
Byrne and West—Empire, 'Frisco, March 27-1.
Byron and Blanche—Family, Butte, Mont., March 20-1.
Caicedo—Orph., Bklyn., March 20-1, Proctor's 5th Ave., 3-8.
Caine's Dogs—Empire, Hoboken, N. J., March 27-1.
Callahan and Mack—Victoria, N. Y., March 27-1.
Cameron, Grace—Temple, Detroit, March 26-1.
Camille Trio—Trent, Trenton, N. J., March 27-1.
Canfield and Carleton—Poli's, Springfield, Mass., March 27-1.
Capitaine, Alcide—Haymarket, Chgo., March 27-1.
Carberry and Stanton—Columbia, Cincinnati, March 27-1.
Carew and Hayes—Pastor's, N. Y., March 27-1.
Carillo, Leo—Proctor's 125th St., March 27-1.
Carlin and Otto—Pastor's, N. Y., March 27-1, Amphion, Bklyn., 3-8.
Carlisle's Dogs and Ponies—Garrick, Wilmington, Del., March 27-1.
Carlo's Dogs—Columbia, Cincinnati, March 27-1.
Carlton, Al.—G. O. H., Indianapolis, March 27-1.
Carmen Sisters—Mechanics', Salem, Mass., March 27-1, G. O. H., Pittsburgh, 3-8.
Carr and Yale—Poli's, Bridgeport, Conn., March 27-1.
Carrie, Mlle.—G. O. H., Portland, Ore., March 13-1.
Carroleton and Hodges—Bijou, Calumet, Mich., March 27-1.
Carter and Bluford—Trent, Trenton, N. J., March 27-1.
Carter and Waters—G. O. H., Nashville, Tenn., March 26-1, Orph., New Or., 3-8.
Cassady, Eddie—Family, Lancaster, Pa., March 27-1.
Castano, Edward—Chgo., March 26-1, Detroit, 2-8.
Chadwick Trio—Pastor's, N. Y., March 27-1.
Chamberlains, The—Empire, Newcastle, Eng., March 27-1, Empire, South Shields, 3-8.
Chassino—Cook's, Rochester, N. Y., March 27-1.
Chevalier, Albert—G. O. H., Pittsburgh, March 27-1, Keith's, Cleveland, 3-8.
Clark, Lucy—Keith's, Prov., March 27-1.
Claude, Toby—Shea's, Buffalo, March 27-1.
Clems and Cassells—G. O. H., Pittsburgh, March 27-1.
Clifford and Burke—Grand, Nashville, March 27-1.
Colby and Way—G. O. H., Pittsburgh, March 27-1, Maryland, Balto., 3-8.
Cole and Johnson—Orph., Omaha, March 27-1.
Collins and Keene—Vaudeville, London, Can., March 27-1.
Columbians, The—Orph., Minneapolis, March 27-1.
Conchas, Paul—Orph., New Or., March 26-1.
Conlon and Hastings—Howard, Boston, March 27-1, Richmond, North Adams, 3-8.
Conway and Leland—Empire, Glasgow, Scot., March 20-1, Empire, Belfast, Ire., 3-8.
Coogan and Rosser—Family, Mahanoy City, Pa., March 27-1.
Cook and Hayes—Proctor's, Albany, N. Y., March 27-1.
COOKE AND MISS ROTHERT—Svea, Stockholm, Sweden, March 16-31, Circus Variete, Copenhagen, Denmark, 1-30.
Coote, Bert—Keith's, Phila., March 27-1, Maryland, Balto., 3-8.
Cornellas, Eight—Portland, Port., Me., March 27-1.
Corrigan, Emmett—Orph., Omaha, March 26-1, Orph., Kansas City, 2-8.
Crane Brothers—Proctor's 125th St., March 27-1.
Crane, James A.—Vaudeville, London, Can., March 27-1.
Crane, Lawrence—Casto, Lowell, Mass., March 27-1.
CRANE, MR. AND MRS. GARDNER—Poli's, Bridgeport, Conn., March 27-1, Keith's, Phila., 3-8.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Minneapolis, March 26-1, Orph., Omaha, 2-8.
Cullen, James H.—Hopkins', Memphis, March 27-1, Orph., New Or., 2-8.
Cuttys, Six Musical—Keith's, Prov., March 27-1.
DAY, EDMUND—Brooklyn, N. Y., March 27-22.
Dacey and Chase—Haymarket, Chgo., March 27-1.
Dahlias, Les—Orph., Omaha, March 27-1.
Dahl, Katherine—Circus Carre, Amsterdam, Holland, March 16-31, Circus Variete, Copenhagen, Denmark, 1-30.
Dailey, Peter F.—Poli's, New Haven, Conn., March 27-1.
Daniels, Walter—Empire, Hoboken, N. J., March 27-2.
Darrow, Mr. and Mrs. Stuart—Rand's, Troy, N. Y., March 27-1.
DAY, GEORGE W.—C. O. H., Chgo., March 27-1.
D'Alma's Dogs and Monkeys—Keith's, N. Y., March 27-1, Keith's, Prov., 3-8.
De Haven Sextette, Carter—Keith's, Cleveland, March 27-1.
De Koe Trio—Amphion, Bklyn., March 27-1.
De Lacys, The—Star, Seattle, Wash., March 27-1.
De Leon, Clement—Poli's, New Haven, Conn., March 27-1.
De Onzo Brothers—Grand, Nashville, March 27-1.
De Van Brothers—C. O. H., Chgo., March 27-1.
Deane, Sydney—Orph., Kansas City, March 27-1.
Delmo—Orph., Springfield, O., March 27-1.
Delmore and Oneida—Trent, Trenton, N. J., March 27-1.
Delmore and Wilson—Belfast, Ire., March 27-1, Glasgow, Scot., 3-8.
Delmore, Misses—Maryland, Balto., March 27-1, H. and S., N. Y., 3-8.
Denters, The—9th and Arch, Phila., March 27-1.
Derenda and Green—Tivoli, Cape Town, S. A., Feb. 27-April 13.
Devoy, Emmett—Proctor's, Albany, N. Y., March 27-1.
Dida—Circle, N. Y., March 20-1, Shea's, Buffalo, 3-8.
Dida—Keith's, Phila., March 20-1.
Dida—Keith's, Cleveland, March 27-1, Maryland, Balto., 3-8.
Dillon Brothers—G. O. H., Pittsburgh, March 27-1.
Dixon and Anger—Keith's, Phila., March 27-1, Maryland, Balto., 3-8.
Dixon, Bowers and Dixon—Howard, Boston, March 27-1.
Dixon, Bert and Leon—Lyric, Cleveland, March 27-1.
DOHERTY SISTERS—Wintergarten, Berlin, Germany, March 1-31, Casino, Nice, France, 1-26.
Dollar Troupe—Empire, Hoboken, N. J., March 27-2, Maryland, Balto., 3-8.
Donovan, Fanny—Chutes, 'Frisco, March 20-1.
Don and Thompson—Olympic, Chgo., March 27-1, Haymarket, Chgo., 3-8.
Downey, Leslie T.—Novelty, Stockton, Cal., Feb. 27-April 1.
Downey and Willard—Haymarket, Chgo., March 27-1.
Doyle and Higgins—Grand, Joliet, Ill., March 27-1.
Drake's Dogs—Orph., Omaha, March 26-1.
Dresser, Louise—Orph., Omaha, March 27-1.
Drew, Mr. and Mrs. Sydney—Empire, Hoboken, N. J., March 27-2.
Drawee—Tivoli, London, Eng., Feb. 6—indefinite.
Dumonds, Three—G. O. H., Pittsburgh, March 27-1, Maryland, Balto., 3-8.
Dunbar's Goats—Chgo., 3-9.
Duncan, A. O.—Haymarket, Chgo., March 27-1.
Dupont, Mary—Mohawk, Schenectady, N. Y., March 27-1, Lawrence, Mass., 3-8.
Durbyelle, Fay and Lois—Olympic, Chgo., March 27-1.
Earl and Wilson—Keith's, N. Y., March 27-1, Keith's, Phila., 3-8.
Earle and Leo—Casto, Lowell, Mass., March 27-1.
Eckert and Berg—Bijou, Fall River, Mass., March 27-1.
Eldridge, Press—Maryland, Balto., March 27-1, G. O. H., Pittsburgh, 3-8.
Elgomas, The—Shea's, Buffalo, March 27-1.
Elinore Sisters—Keeney's, Bklyn., March 27-1.
Ellis-Nowlin Trio—G. O. H., Indianapolis, March 27-1.
Elton, Sam—C. O. H., Chgo., March 27-1.
Emerson and Omega—Olympic, Chgo., March 27-1.
Emmett, Gracie—Amphion, Bklyn., March 27-1.
Emmett, Katie—Bijou, Des Moines, Ia., March 27-1.
Empire City Quartette—Victoria, N. Y., 3-8.
Empire Comedy Four—Portland, Port., Me., March 27-1.
Epps and Loretta—Casto, Lowell, Mass., March 27-1.
Escamillos, The—Proctor's 23d St., March 27-1.
Esmonde, Mr. and Mrs. Edward—Garrick, Wilmington, Del., March 27-2, Trent, Trenton, N. J., 3-8.
Evans, Orph., Bklyn., March 27-1.
Everhart, The Great—Melini's, Hanover, Germany, March 1-31, Casino, Paris, France, 1-30.
Fabio—Bijou, Des Moines, Ia., March 27-1.
Fadette's Orchestra—Orph., Bklyn., March 20-1.
Fagan and Mirriam—Bijou, Green Bay, Wis., March 27-1.
Farrell, Charlie—Pastor's, N. Y., March 27-1.
Fay, Elfie—Proctor's 23d St., March 27-1.
Felix and Barry—Proctor's, Newark, N. J., March 27-1.
Ferrell Brothers—Howard, Boston, March 27-1, Keith's, Prov., 3-8.
Fields and Hanson—Missoula, Mont., March 27-1.
Fields, Happy Fanny—Empire, Edinburgh, Scot., March 27-1, Empire, Glasgow, 3-8.
FIELDS, W. C.—Wintergarten, Berlin, 1-30.
Filson and Errol—Shea's, Buffalo, March 27-1, Shea's, Toronto, 3-8.
First, Barney—Family, Sioux City, Ia., March 27-1.
FISHER, MR. AND MRS. PERKINS—G. O. H., Pittsburgh, March 27-1, Keith's, Cleveland, 3-8.
Fitzgerald, H. V.—Trent, Trenton, N. J., March 27-1.
Fitzgibbon-McCoy Trio—Orph., Kansas City, March 26-1.
Flood Brothers—Poli's, Bridgeport, Conn., March 27-1.
Flynn, Joe—Park, Worcester, Mass., March 27-1.
Folkert, Arthur O.—Edison, Helena, Mont., March 26-1.
Ford Sisters—C. O. H., Chgo., March 27-1.
Foster and Foster—Hopkins', Louisville, March 26-1.
Foster and Henderson—Bijou, Des Moines, Ia., March 27-1.
Foster, Ed—Amphion, Bklyn., March 27-1.
Fowlers, The—Orph., Omaha, March 26-1.
Fox and Hughes—Utahna, Salt Lake City, March 20-2, Utahna, Ogden 3-9.
Fox and Melville—Tivoli, Dublin, Ire., March 27-1, Palace, Cork, 3-8.
Fox and Summers—Bijou, Racine, Wis., March 27-1.
Fox, Della—Shea's, Toronto, March 27-1.
Foy and Clarke—Haymarket, Chgo., March 27-1.
Foy, Eddie—Temple, Detroit, March 27-1.
Frank and Albright—Huber's, N. Y., March 20-1.
French, Henri—Shea's, Buffalo, March 27-1, Shea's, Toronto, 3-8.
Friend, Al.—Pastor's, N. Y., March 27-1.
Frobel and Ruge—Ronacher's, Vienna, 1-30.
Frosto, Charles—Bijou, Kenosha, Wis., March 27-1.
Fuller and Rose—Poli's, New Haven, Conn., March 27-1.
Gallando—Columbia, St. Louis, March 27-1.
Gardner and Madden—H. and S., N. Y., March 27-1, Empire, Hoboken, N. J., 3-8.
Gardner and Stoddard—Orph., Kansas City, March 27-1.
Gardner, Griffin and Gardner—Hippodrome, Salford, Eng., March 27-1, Hippodrome, Bury, 3-8.
Gardner, Jack—Orph., Minneapolis, March 27-1.
Gassman, Jossephine—Proctor's, Newark, N. J., March 27-1.
Gavin, Platt and Peaches—Portland, Me., March 26-1.
Genaro and Theol—Berlin, Germany, March 1-April 30.
Gennell, May—C. O. H., Chgo., March 27-1.
George and Georgie—Columbia, St. Louis, March 27-1.
George and Harrington—Park, Worcester, Mass., March 27-1.
Gilday and Fox—Arcade, Toledo, March 27-1.
Gill, Nat—Family, Shamokin, Pa., March 27-1.
Girl With the Auburn Hair—C. O. H., Chgo., March 27-1.
Gleasons, The—Olympic, Chgo., March 27-1.
Glinseretti Troupe—Temple, Detroit, March 26-1.
Glose, Augusta—Orph., Bklyn., March 27-1.
Godfrey, Hal—Arcade, Toledo, March 27-1, Shea's, Buffalo, 3-8.
Goforth and Doyle—Bijou, Kenosha, Wis., March 27-1.
Golden and Hughes—Keeney's, Bklyn., March 27-1.
Golden Gate Quintette—Proctor's 23d St., March 27-1.
Golden, Master—Casto, Lowell, Mass., March 27-1.
Golden, Richard—Keith's, Phila., March 27-1, Keith's, Boston, 3-8.
Gordon and Hayes—Bijou, Rockford, Ill., March 27-1.
Gordon, Cliff—Howard, Boston, March 27-1.
Gordon, Don and Mae—Jack's, Chgo., March 27-1.
Gordon, Mr. and Mrs. Harry—Park, Worcester, Mass., March 27-1.
Gordons, Three—Pickwick, San Diego, Cal., March 27-1.
Gould, William—Colonial, N. Y., March 27-1.
Grand Opera Trio—Amphion, Bklyn., March 27-1.
Grannon, Ila—Mohawk, Schenectady, N. Y., March 27-1.
Grayce, Margaret—National, Kansas City, March 26-2.
Green and Werner—Orph., Minneapolis, March 27-1, Orph., Denver, 3-8.
Gregory and Wood—Proctor's 5th Ave., March 27-1.
Hale and Francis—Hippodrome, London, Eng., March 1-April 30.
Hallen and Fuller—Hopkins', Louisville, March 26-1.
Hammond and Forrester—Grand, Joliet, Ill., March 27-1, Olympic, Springfield, 3-8.
Hanson, Mildred—Keith's, Phila., March 27-1, Keith's, Prov., 3-8.
Harnish, Mary—Casto, Fall River, Mass., March 27-1.
Harper, Desmond and Bailey—Shea's, Buffalo, March 27-1.
Harrigan, James—Keith's, Boston, March 27-1.
Harrison Brothers—Unique, Los Angeles, March 27-1.
Harrison, Lee—Temple, Detroit, March 27-1.
Haskell, Loney—Trent, Trenton, N. J., March 27-1, Chase's, Wash., 3-8.
Hastings and Burns—Grand, Nashville, March 27-1.
Hathaway and Walton—Vaudeville, London, Can., March 27-1.
Hawkins, Lew—H. and B., Bklyn., March 27-1.
Hawthorne Sisters—Colonial, N. Y., March 27-1.
Hayes and Healy—Orph., Omaha, March 26-1.
Hayman and Franklin—Palace, Hartlepool, Eng., March 27-1, Palace, Blackburn, 3-8.
Hayward and Hayward—Casto, Fall River, Mass., March 27-1.
Herbert and Ford—Keith's, Prov., March 27-1.
HERRMANN, ADELAIDE—Poli's, Waterbury, Conn., March 27-1.
Hefron, Tom—Crystal, Milwaukee, March 20-1.
HELENA, EDITH—Proctor's, Albany, March 27-1, Victoria, N. Y., 3-8.
Henderson and Ross—Bijou, Fall River, Mass., March 27-1.
Henry, Eugene—Monarch, Lawton, Okla., March 20-1.
Herbert's Dogs—Colonial, N. Y., March 27-1.
HERRMANN, THE GREAT—G. O. H., Indianapolis, March 27-1, Columbia, Cincinnati, 2-8.
Hewitt, Frank—White Horse, Alaska, March 27-15.
Hickey and Nelson—Orph., Bklyn., March 27-1.
Hill and Sylvani—Rand's, Troy, March 27-1.
Hill and Whitaker—Cook's, Rochester, N. Y., March 27-1.
Hilliard, Robert—Haymarket, Chgo., March 27-1.
Holcomb, Curtis and Webb—Pastor's, N. Y., March 27-1.
Hollands, The—Keeney's, Bklyn., March 27-1.
Holman Heyward and Heyward—New Bedford, Mass., March 27-1.
Holt, Alf—Olympic, Chgo., March 27-1, Columbia, Cincinnati, 2-8.
Houdini, Harry—Alhambra, Paris, France, March 1-31.
Howard and Hall—Haymarket, Chgo., March 27-1.
Howard and North—Chase's, Wash., March 27-1.
Howard Brothers—Keith's, N. Y., March 27-1.
Howe and Wall—Unique, Los Angeles, March 22-1.
Hughes and Hazelton—Keith's, Phila., March 27-1.
Hughes Musical Trio—Hopkins', Louisville, March 27-1.
Human Lantern—Casto, Fall River, Mass., March 27-1.
Hume and Winslow—Poli's, New Haven, Conn., March 27-1.
Huntings, Four—Maryland, Balto., March 27-1, G. O. H., Pittsburgh, 3-8.
Huntress—Lyceum, 'Frisco, March 27-1.
Hussey, George W.—Pastor's, N. Y., March 27-1.
Hutchinson and Allen—Keeney's, Bklyn., March 27-1.
Hyde and Heath—Grand, Vancouver, B. C., March 27-1; Grand, Victoria, 3-8.
Imboff, Ben F.—Olympic, Chgo., March 27-1.
Inness and Ryan—Harrisburg, Pa., March 27-1.
Ireland's Band—Proctor's 23d St., March 27-1.
Irwin, Jack—Keith's, N. Y., March 27-1.
Italian Trio—H. and B., Bklyn., March 27-1.
Jackson and Bardine—Orph., New Orleans, March 27-1.
Jackson Family—Arcade, Toledo, March 26-1.
Jacksons, Three—G. O. H., Indianapolis, March 27-1.
Janis, Elsie—Amphion, Bklyn., March 27-1.
Japanese Guards—Poli's, Springfield, Mass., March 27-1.
Jenk's Monkeys—Hopkins', Louisville, March 27-1.
Jennings and Jewell—Bijou, Racine, Wis., March 27-1.
Jewell's Manikins—Circle, N. Y., March 27-1.
Johnson and Wells—Pastor's, N. Y., March 27-1.
Johnson, Sabel—Cook's, Rochester, N. Y., March 27-8.
JOHNSTONS, MUSICAL—Hippodrome, Brighton, Eng., March 20-1, Hippodrome, Glasgow, Scot., 3-15.
Josselyn Trio—Maryland, Balto., March 27-1.
Kalmo, Charles and Ada—Poli's, New Haven, Conn., March 27-1.
Kartelli, Albert—Temple, Detroit, March 27-1.
Kaufman, Reba—Alhambra, London—indefinite.
Keatons, Three—H. and B., Bklyn., March 27-2, Keith's, Boston, 3-8.
Kelcy and Shannon—Victoria, N. Y., March 27-1, Chase's, Wash., 3-8.
Kelcy, Mr. and Mrs. Alfred—Columbia, Cincinnati, March 27-1, G. O. H., Pittsburgh, 3-8.
Kelly and Bartlett—Proctor's 23d St., March 27-1.
Kelly and Violette—Keith's, Boston, March 27-1, Mechanics' Salem, Mass., 3-8.
Kelly, John T.—Shea's, Toronto, March 27-1.
Kelly, Walter C.—Keith's, Cleveland, March 27-1.
Kenna, Charles—Keith's, N. Y., March 27-1, Maryland, Balto., 3-8.
Keno, Walsh and Melrose—Park, Worcester, Mass., March 27-1.
Kenyon and De Garmo—G. O. H., Pittsburgh, March 27-1, Hippodrome, N. Y., 3-8.
Kingsley and Lewis—H. and B., Bklyn., March 27-1.
Kitamura Jap Troupe—Columbia, Cincinnati, March 27-1.
Klein and Clifton—Garrick, Wilmington, Del., March 27-1, Empire, Hoboken, N. J., 3-8.
Klein, Ottis and Nicholson—Orph., Omaha, 3-8.
Kleist, Musical—Orph., Kansas City, 2-8.
Koster and Clio—Zoo, Toledo, March 27-1.
La Clair and West—Bijou, Marinette, Wis., March 27-1.
La Croix, Paul—Lyric, Denver, March 27-1.
Lambert and Pierce—Richmond, North Adams, Mass., March 27-1.
Lane, Arthur—Auditorium, Kansas City, March 19-2.
La Rose, Harry—H. and S., N. Y., March 27-1.
La Tells, The—Proctor's 125th St., March 27-1.
Latina, Mlle.—Howard, Boston, March 27-1.
Latona, Frank and Jen—Columbia, St. Louis, March 27-1.
Laurent, Marie—Keith's, Boston, March 27-1.
Lavine and Leonard—C. O. H., Chgo., March 27-1.
La Vine and Waltone—Hopkins', Louisville, March 27-1, Olympic, Chgo., 3-8.
Lawrence, Al.—Keith's, Prov., 3-8.
Le Clair, John—Portland, Port., Me., March 27-1.
Le Dent—Hippodrome, N. Y., 3-15.
Lee, Hugh and Bessie—Bijou, Calumet, Mich., March 27-1.
Leigh Brothers—Keith's, N. Y., March 27-1.
Leighton, Lillian—Grand, Joliet, Ill., March 27-1.
Leipsig—Bijou, Fall River, Mass., March 27-1.
Leonard and Drake—Vaudeville, London, Can., March 27-1.
Leonzo—Zoo, Toledo, March 27-1.
Le Roy and Woodford—Temple, Detroit, March 27-1.
Leslie and Dailey—Victoria, N. Y., March 27-1.
Leslie, Eddie—G. O. H., Portland, Ore., March 13-1.
Leslie, George—G. O. H., Great Falls, Mont., March 27-1.
Lester and Moure—Haymarket, Chgo., March 27-1.
Lester, Harry—Lyric, Cleveland, March 27-1.
Levino, Dolph and Susie—Coliseum, London—indefinite.
Levitte Sisters—Crystal, Marion, Ind., March 27-1.
Lewis, Al.—Palm, Cripple Creek, Col., March 27-1.
Lilliput Trio—Family, Butte, Mont., March 20-1.
Link, Billy—Hopkins', Louisville, March 26-1.
Liquid Air Demonstrations—Orph., 'Frisco, 3-15.
Littlefield, C. W.—Empire, Boston, March 27-1.
Lombard Brothers—Vaudeville, London, Can., March 27-1.
Lorraine and Gandy—Keith's, Phila., March 27-1.
Lovitt, Edward and Kate—Pastor's, N. Y., March 27-1.
Luby, Edna—Proctor's, Newark, N. J., March 27-1.
Lucia and Viate—Victoria, N. Y., March 27-1.
Lyons, Grace—Zoo, Toledo, March 20-1.
Lyric Comedy Four—Pastor's, N. Y., March 27-1.
McAvoy, Dan—Keeney's, Bklyn., March 27-1, Cook's, Rochester, N. Y., 3-8.
McBanns, The—Orph., Bklyn., March 27-1.
McCarthy, Myles—Chgo., March 27-1.
McCord, Lewis—Keith's, Prov., March 27-1.
McCue and Cahill—Columbia, Cincinnati, March 27-1.
McDowell, John A., and Alice—G. O. H., Courtland, N. Y., March 27-1.
McFadden, Hal—Lyric, Cleveland, March 27-1.
McIntyre and Heath—Columbia, St. Louis, March 27-1.
McIntyre and McAvoy—Columbia, Cincinnati, March 27-1.
McIntyre and Rice—Howard, Boston, March 27-1.
M'MAHON'S MINSTREL MAIDS—Orph., 'Frisco, March 20-1, Orph., Los Angeles, 3-15.
McWatters and Tyson—Arcade, Toledo, March 27-1.
MACARTE SISTERS—Empire, Swansea, Wales, March 27-1, Empire, Newport, Eng., 3-8.
Macdonald, James F.—Olympic, Chgo., March 27-1, Haymarket, Chgo., 3-8.
Mackay, Julie—Empire, Boston, March 27-1.
Madcaps, Four—Columbia, St. Louis, March 27-1.
Madell and Corbley—Family, Mahanoy City, Pa., March 27-1.
Mahr, Agnes—Scala, Copenhagen, Denmark, March 1-31, Circus Carre, Amsterdam, Holland, 1-15.
Mallory Brothers, Brooks and Halliday—Orph., Los Angeles, March 26-8.
Manley, Morris—C. O. H., Chgo., March 27-1.
Mann, Danny—Orph., Seattle, Wash., March 27-1.
Marcel's Art Studies—Amphion, Bklyn., March 27-1.
Marco Twins—Cook's, Rochester, N. Y., March 27-1.
Marcus and Gartelle—Chase's, Wash., March 27-1.
Mareenas, Three—Victoria, N. Y., March 27-1.
Marguerite and Hanley—Proctor's 23d St., March 27-1.
Marinellas, The—G. O. H., Portland, March 27-1.
Marriott Twins—Vaudeville, London, Can., March 27-1.
Marshall, The Mystic—Family, Poughkeepsie, N. Y., March 27-1.
Martha, Mlle.—Temple, Detroit, March 27-1.
Martin Brothers—Portland, Port., Me., March 27-1.
Martine and Balmo—Arcade, Toledo, March 27-1.
Martine Brothers—Empire, London, Eng., March 20-April 29.
Martini and Maxmillian—Shea's, Toronto, March 27-1.
Marvellos, Four—Olympic, Chgo., March 27-1.
Mason and Keeler—Portland, Port., Me., March 27-1, Keith's, Boston, 3-8.
Mason and Wallace—Haymarket, Chgo., March 27-1.
Mason, Raymond—G. O. H., Butte, Mont., March 27-1.
Mason's Society Belles—Orph., Denver, March 27-1.
Mathews and Ashley—Howard, Boston, March 27-1.
Mathieus, The—Lyceum, Rochester, N. Y., March 27-1.
Maxwell and Dudley—Empire, Hoboken, N. J., March 27-1.
Maxwell's Firemen's Quintette—Orph., Bklyn., March 27-1.
Maye, Lillian—Columbia, St. Louis, March 27-1.
Mazuz and Mazette—Poli's, Hartford, Conn., March 27-1, Keith's, Prov., 3-8.
Meaking, Lawrence and Dale—Family, Mahanoy City, Pa., March 27-1.
Medallion Trio—New York, March 20-1.
Meers, Three—Battenberg, Leipsig, Germany, 1-15.
Meier and Mora—Tivoli, Leeds, Eng., March 27-1, Hippodrome, Liverpool, 3-8.
Melich's Birds—Victoria, N. Y., March 27-1.
Melrose, Fern—Hopkins', Louisville, March 27-1.
Melville and Stetson—Keith's, Phila., March 27-1, Keith's, Prov., 3-8.
MEREDITH SISTERS—Palace, Hull, Eng., March 27-1, Empire, Liverpool, 3-8.
Merritt and Rozella—Columbia, Boston, March 27-1.
Meyer and Jernegan—Globe, Billings, Mont., March 20-1.
Middletons, The—Vaudeville, London, Can., March 27-1.
Midgeley and Carlisle—Keith's, Boston, March 27-1.
Mildare, Charles—Keith's, Boston, March 27-1, Chase's, Wash., 3-8.
Miles-Stavordale Quintette—Temple, Detroit, March 26-1.
Miller and Kresko—H. and S., N. Y., March 27-1.
Miller, Henry—Orph., Bklyn., March 27-1.
Millman Trio—Poli's, New Haven, Conn., March 27-1.
Millward, Jessie—H. and B., Bklyn., March 27-1.
Mitchell and Love—G. O. H., Indianapolis, March 27-1.
Mitchell and Marron—Empire, Boston, March 27-1.
Mitchells, Three—Howard, Boston, March 27-1.
Mong, Wm. V.—Everett, Wash., March 27-1.
Monroe, George W.—Cook's, Rochester, N. Y., March 27-1.
Moran and Markey—Casto, Fall River, Mass., March 27-1.
Morrie, Joe—Keith's, Phila., March 27-1.
Morse Trio, Theodore—Keith's, Cleveland, March 27-1, G. O. H., Pittsburgh, 3-8.
Mortimer, Eloise—Vaudeville, London, Can., March 27-1.
Morton, James J.—Circle, N. Y., March 27-1.
Morton, Phil—Family, Lancaster, Pa., March 27-1.
Mortons, Four—Chase's, Wash., March 27-1.
Mortons, Juggling—Bijou, Oshkosh, Wis., March 27-1.
MOTOGIRL, LA CREATRICE—Touring Spain, April.
Mouller Sisters—Circle, N. Y., March 27-1.
Murphy and Andrew—Lyceum, 'Frisco, March 20-1.
Murphy and Francis—Orph., Los Angeles, March 27-8.
Murphy and Nichols—C. O. H., Chgo., March 27-1.
Murphy and Willard—G. O. H., Indianapolis, 3-8.
Murphy, Mr. and Mrs. Mark—Colonial, N. Y., March 27-1, Keith's, Prov., 3-8.
Murray, Elizabeth—Victoria, N. Y., March 27-1.
Navajo Girls, Twelve—Proctor's, Newark, N. J., March 27-1.
Nelson Family—C. O. H., Chgo., March 27-1.
Nessen and Nessen—Casto, Lowell, Mass., March 27-1.
Newell and Niblo—Orph., New Or., March 27-1.
Newsboys' Quartette—Olympic, Chgo., March 27-1.
NIBLO, FRED—Poli's, Springfield, Mass., March 27-1.
Nichols Sisters—Grand, Indianapolis, March 27-1.
Nobles, Milton and Dolly—Keith's, N. Y., 3-8.
Norman and Brice—Novelty, Oakland, Cal., March 27-1.
Norman—Lyric, Cleveland, March 27-1.
Norton and Nicholson—Orph., Minneapolis, 2-8.
Norworth, Jack—Orph., Omaha, March 26-1.
Nye, Ned—Grand, Nashville, March 27-1.
Oberstrier's Troupe—Poli's, Bridgeport, Conn., March 27-1.
O'Brien and Dundo—Proctor's 5th Ave., March 27-1.
Ogden, Helen—Bijou, Rockford, Ill., March 27-1.
O'Rourke and Burnette—Empire, Hoboken, N. J., March 27-2.
Orpheus Comedy Four—Circle, N. Y., March 27-1, Orph., Bklyn., 3-8.
Ostrado—Colonial, N. Y., March 27-1.
Parish—Unique, La Crosse, Wis., March 27-1.
Parker, Bert—Lyric, Denver, March 27-1.
Patty Brothers—Cook's, Rochester, N. Y., March 27-1.
Paulton and Dooley—Orph., Denver, March 26-1.
Perry, Walter—Pickwick, San Diego, Cal., March 27-1.
Petching Brothers—Poli's, New Haven, Conn., March 27-1.
Pierce and Maizie—Hathaway's, New Bedford, Mass., March 27-1.
Phroso—Colonial, Lawrence, Mass., March 27-1.
Piccolo Midgets—G. O. H., Pittsburgh, March 27-1.
Potter and Hartwell—Chase's, Wash., 3-8.
Powers and Freed—Main St., Peoria, Ill., March 27-1.
Probsa—Columbia, St. Louis, March 27-1.
Proctor and Hunt—9th and Arch, Phila., March 27-1.
Pryors, The—Keith's, Boston, March 27-1.
Pucks, Two—Proctor's, Newark, N. J., March 27-1.
Queen's Fan—Trent, Trenton, N. J., March 27-1.
Quinlan and Mack—Poli's, Bridgeport, Conn., March 27-1.
Rackett and Hasard—Empire, Hull, Eng., March 27-1, Empire, Leeds, 3-8.
Radford and Valentine—Casino, Nice, Monte Carlo, France, March 20-31, Alhambra, Paris, 1-May 30.
Rado and Bertman—Family, Poughkeepsie, N. Y., March 27-1.
Rae and Benedetto—Proctor's, Newark, N. J., March 27-1.
Rae and Broscie—H. and S., N. Y., March 27-1.
Ramoniers, Three—Empire, Boston, March 27-1.
Ralston, Walter—9th and Arch, Phila., March 27-1.
Rastus and Banks—Palace, London, Eng., March 13-8.
Rawson and June—Victoria, N. Y., March 27-1.
Raymond, Lizzie B.—Hippodrome, Birmingham, Eng., March 27-1, Regent, Salford, 3-8.
Raymond and Caverly—Proctor's 58th St., March 27-1.
Red Men—Mohawk, Schenectady, N. Y., March 27-1.
Remington, Mayme—Bijou, Fall River, Mass., March 27-1, Victoria, N. Y., 3-8.
Reno and Myrtle—Crystal, Marion, Ind., March 27-1.
Reynard, Ed F.—Tivoli, Leeds, Eng., March 20-1, Grand, Hanley, 3-8.
Rianos, Four—Keith's, Cleveland, March 27-1.
Rice and Cohen—Olympic, Chgo., March 27-1.
Rice and Elmer—H. and B., Bklyn., March 27-1.
Rice and Prevost—Olympia, Paris, France, 1-30.
Rich and Harvey—Keith's, Boston, March 27-1.
Richards, Ellen—Keith's, Prov., March 27-1.
Ring and Williams—Lyric, Lincoln, Neb., March 27-1.
Roberts, Four—Columbia, St. Louis, March 27-1, C. O. H., Chgo., 3-8.
Roberts, Hayes and Roberts—Proctor's 23d St., March 27-1.
Robson, Mrs. Stuart—Casto, Lowell, Mass., March 27-1.
Rochefort and May—Family, Lancaster, Pa., March 27-1.
Rolfes, The—Poli's, Springfield, Mass., March 27-1.
Rooney and Bent—Keith's, Phila., March 27-1.
Rooney's Street Urchins—Orph., Bklyn., March 27-1.
Rose and Hatch—G. O. H., Pittsburgh, March 27-1.
Ross and Fenton—Colonial, N. Y., March 6-1.
Ross and Lewis—Palace, Halifax, Eng., March 27-1, Palace, Bradford, 3-8.
Rosser, Edward—Family, Mahanoy City, Pa., March 27-1.
Russell and Dunbar—Colorado Springs, March 27-1.
Russell, Phil and Carrie—Cincograph, Spokane, Wash., March 27-1, Pantages, Seattle, 3-8.
Ryan and Douglass—Bijou, Marinette, Wis., March 27-1.
RYAN, THOMAS J., AND MARY RICHFIELD—Proctor's, Albany, N. Y., March 27-1, Orph., Utica, 3-8.
SABEL, JOSEPHINE—Orph., Denver, March 27-2.
Salvaggis, Les—Orph., Bklyn., March 27-1, Cook's, Rochester, N. Y., 3-8.
Salzi and Milligan—Keeney's, Bklyn., March 27-1.
Sato, O. K.—Orph., Frankfort, Germany, March 16-31, Palace, London, Eng., 3—indefinite.
Saunders, Chalk—Casto, Fall River, Mass., March 27-1.
Sawtelle and Sears—Arcade, Toledo, March 27-1.
Scott and Howard—Columbia, St. Louis, March 27-1.
Scott Bros.—Poli's, Springfield, Mass., March 27-1.
Scott, Mike—Keith's, Phila., March 27-1.
Seabrooke, Thomas Q.—Circle, N. Y., March 27-1.
Sellers, The—Ben's

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The bills this week are: Olympic: John C. Rice and Sally Cohen, Bedouin Arabs, Warren and Gardner, James F. MacDonald, Three Gleasons, Four Marvelles, Don and Thompson, Emerson and Omega, Fay and Lois Dyrbyville, Add Hoyt, Marie Fenton, Bowery Newsboys' Quartette, Lulu Theis, Ben F. Imhof, Tobie's canines.——Chicago Opera House: The Girl with the Auburn Hair, Nelson Family, Sam Elton, Murphy and Nichols co., Snyder and Buckley, Ford Sisters, Vernon, George W. Day, La Vine and Leonard, Williams and Melbourne, Brothers De Vaz, Harry Brown, Stoddard and Wilson, May Gennell, Martin and Martin.——Haymarket: Robert Hilliard and co., Binns, Binns and Binns, Alcide Capitaine, Foy and Clark, Phyllis Allen, Tyce and Jermon, A. O. Duncan, Allen and Dellmain, Lester and Moore, Dacey and Chase, the Wilsons, Downey and Williard, Mason and Wallace, Howard and Hall, Sisters Everett.——Trocadero: Bowery Burlesquers.——Folly: Miner's Americans.——Jack's: Stock burlesque.——Item: Robert Hilliard in No. 973 and Piccolo Midgets were hits on C. O. H. bill last week. O. L. COLBURN.

BOSTON, MASS.—Eddie Foy's first vaudeville engagement in Boston is the feature of the week at Keith's, where Valerie Bergere also appears as a topliner in His Japanese Wife. The other features are Midgeley and Carlisle, James Harrigan, Stanley and Brockman, the Valdings, Marie Laurent, the Woodwards, Kelly and Violette, Charles Mildare, Treloar, the Pryors, Rich and Harvey, and the biograph.——Julie Mackey's reappearance here is the feature of the week at the Empire. The other features are Watson, Hutchings and Edwards, Ora Cecil and her leopards, Wills and Hassan, Mitchell and Marron, Sullivan and Pasquelena, Charles W. Littlefield, Ford and Dot West, the Three Ramoniers, and the vitagraph.——Matthews and Ashley head the bill at the Howard Athenaeum, with Dixon, Bowers and Dixon, Cliff Gordon, Avon Comedy Four, Mlle. Latina, McIntyre and Rice, the Ferrell Brothers, Three Mitchells, Wood Brothers, Conlon and Hastings, Angier and Hanley, James Weitzel, and the kinetograph.——With the Ramblers Burlesquers at the Columbia this week are the Imperial Japanese Guards, Johnson, Davenport and Lorella, Zara and Stetson, Merritt and Rosella, Irene Young, Hill and Hill, and Corbley and Burke.——The New Majestics are at the Lyceum.——Weber's Parisian Widows at the Palace include Ben Welch and Kennedy and Evans.——Casey the Piper is the comedy given at Austin and Stone's this week, and the other features are Bergin and Beverly, Morris and Daly, Ida Campbell, Erle and Leo, Barr and Harvey, Tom Killien, Tom Bryant, John Earle, Benedict and Powell, Marie Glenn, Anna Dixon, May Morris, and Alice Thornton.——If the new Sunday entertainment bill passes the Legislature it will work havoc with the Sunday concerts which have been going on in Boston at four of the houses this season. The provision is that only sacred music can be given at a concert, which would bar out all the vaudeville attractions. JAY BENTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): The bill March 20-25 was of unusual excellence, consisting of the Obersteirer Troupe, Fred Niblo in a most amusing monologue, Mazuz and Mazet, White and Simonds, Ollie Young and Brother, and Brandow and Wiley.——Items: Frederick C. Curtis, who has been connected with this theatre since its opening as treasurer, will retire this week to enter new fields. Mr. Curtis, by his courtesy, has made a host of friends in and out of the theatre, who congratulate him on his new venture and wish him success. Manager Poli was reluctant to have him leave, but feels that it is a good move for the young man, who has for years made stage illusions a study and has perfected an Egyptian act that is novel, original and finely mounted. At the recent T. M. A. benefit it scored a great hit. He will in future make this field his specialty and leaves for New York the first of April. He is known professionally as Corona and has played many successful engagements under that title. May he meet with the success he deserves.—Fred Niblo enjoyed the freedom of the Beefsteak Club during his engagement here. A. DUMONT.

PHILADELPHIA, PA.—Keith's week March 27-1 presents Richard Golden, Bert Coote and co., John Birch, Dida (second week), Bedini and Arthur, Melville and Stetson, Great Scott, Joe Morris Dixon and Anger, Hughes and Hazleton, Mildred Hanson, Lorraine and Gandy, Couture and Gilette, biograph.——The Ron Ton with continuous week 27 has Deltorelli and Glissandos, Three Silbors, Cal Stewart, Orletti and Taylor, Kane, May Russell, J. Atkins, Rosseau Twins, stock comedians, and Tonoscope. Business good.——The Trocadero, with Frank Carr's Thoroughbreds, is in for a good week. Washburn and Flynn are great favorites.——At the Lyceum are Sheridan's City Sports. Bohemian Burlesquers 3.——Arch Street Museum doing well with continuous. Bill includes Proctor and Hunt, Harry Burgoyne, Lillian Burt, Beverly and Danvers, and Dorothy Warren. S. FERNBERGER.

TOLEDO, O.—Arcade: For week March 19-25 Louis Albion and co. were retained and put on a neat little sketch entitled Rain Clouds. The Smedley-Arthur Sketch Club's offering, while good, has been seen several times. The Dekoe Trio presented an original acrobatic number. The Darrows' smoke and sand pictures pleased. Hathaway and Walton are good dancers, and Ray and Brosche are a team of laugh producers. The Golden Gate Quintette were good in singing and dancing.——Reilly and Woods' co. was the Empire bill. It was one of the cleanest and best cos. that has appeared this season. C. M. EDSON.

KANSAS CITY, MO.—The bill at the Orpheum March 19-25 was above the average and was well received by large audiences. Paul Conchas and Cole and Johnson divided headline honors and both scored heavily. Madame Slapoffski was also quite a favorite. Others were Jackson and Bardine, Newell and Niblo, Apollo and Drako's dogs and sheep. For 26-1: May Vokes and co., Sydney Deane and co., Gardner and Stoddard, Fitzgibbon-McCoy Trio, Bush-De Vere Trio, Klein, Ott Brothers and Nicholson, and William Tompkins.——The Kentucky Belles was the Century offering 19-25, playing to the usual audiences. In the olio the Three Luigi Brothers, Aleen and Hamilton, and Terry and Elmer were the favorites. Utopians 26-1.——The National and Yale's entertained the usual large crowds 19-25 with interesting bills. D. KEEDY CAMPBELL.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Camille D'Arville was cordially received as headliner week March 20-25. Charles F. Semon made the laughing hit, and the Kitamura Japs scored heavily. Other acts were Carlo's dogs, Alf. Holt, Mr. and Mrs. Alfred Kelcy, McIntyre and McAvoy, Armstrong and Holly. Business excellent. Herrmann the Great 27.——Empire (Charles Zimmerman, mgr.): Bowery Burlesquers week 20-25. Usual houses. Kentucky Belles 27.——Item: Emil Honegger (of Ern and Honegger), the one-legged acrobat who broke his kneecap while performing at the Empire last week, is clowly recovering at the Deaconess' Hospital here. The attending physician says he will never be able to resume his work on the stage. PEARL KIRKWOOD.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Annie Yeamans and Louis Wesley, Bert Coote and co., and Jewell's Manikins were strong features of an excellent bill March 20-25. Other notable acts were given by Keno, Walsh and Melrose, Charles Mildare, Stanley and Brockman, Kelly and Violette, Pete Baker, Treloar, Marie Laurent, John Le Clair, Rich and Harvey, Gordon Vidocq and Cohan, and the biograph. Business large. 27-1: Six Cuttys, William H. Windom, Lewis McCord and co., and others.——Westminster (George H. Batcheller, mgr.): The New Majestics did a good week 20-25. Specialties by Maude Harvey, Evelyn Walker, Anderson and Wallace, Bellatzer Sisters, Farron and Fay, and the Sisters Dafaye. Bon Ton Burlesquers 27-1. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The City Sports came March 20-25 to good patronage. The scenery is excellent and the chorus good. Rose Hill English Folly co. 27-1. Merry Maidens 3-8.——Items: Jersey City Lodge, T. M. A., had a theatre party at the Bon Ton 21 as a compliment to Sisters Crissie Sheridan, Ruth Beecher, and Miss Ali. Each of the ladies received a bouquet.—George Fredo, of Fredo and Dare, with the Utopians, was compelled to leave 11 and go to his home for a rest on account of nervous trouble.—The T. M. A. held a special meeting at the Bon Ton 18 and conferred the degree upon the Damm Brothers and Max Schiller. WALTER C. SMITH.

CLEVELAND, O.—Keith's (L. M. Elrick, mgr.): The bill March 27-1 includes Dida, Carter-De Haven Sextette, Aerial Smiths, Mr. and Mrs. Barry, Walter C. Kelly, Sisters Tobin, Theodore Morse Trio, and Four Rianos.——Reilly and Woods' Show is at the Star 27-1.——The Lyric has Dixon, Burt and Leon, Harry Lester, Norman, and Hal McFadden week 27-1.——Item: The Theatrical Mechanics will have a great bill for their annual benefit at the Colonial Sunday, 26. It will include George M. Cohan, Walker Whiteside, David M. Hertford, Johnson and Allen, the Misses Townsend, Bingham and Pennock, Pat Reilly, Ben Johnson, Colby and Way, and others. WILLIAM CRASTON.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Last week Dida proved the most perplexing illusion that has ever been seen here. This week Albert Chevalier is the headliner. Manager Davis is advertising him very widely and announces that his engagement costs $2,000. Others are: Four Piccolo Midgets, Mr. and Mrs. Perkins Fisher, Techow's cats, Dillon Brothers, Three Dumonds, Burton and Brooks, Rose and Hatch, Kevnon and De Garmo, Wayman and Ross, Clemo and Cassells, and others. Business last week was quite large.——Academy (Harry Williams, Jr., mgr.): This week Weber's Dainty Duchess co.——Luna Park is rapidly growing. The opening is announced for May 25. ALBERT S. L. HEWES.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Violet Black made her first appearance here March 20-25 in A West Point Regulation. The sketch proved pleasing, and Miss Black puts much animation and vim into her work. Howard and North made good, as did Henderson and Ross, Sullivan and Pasquelena, Bimm, Bomm, Brrr, Eckert and Berg, Flood Brothers, and the electrograph completed the bill. Week 27-1: Peter F. Dailey, The Millman Trio, Petching Brothers, Clement De Leon, Fuller, Rose and co., Hume and Wilson.——Item: Mr. and Mrs. Poli are back from a short visit to Atlantic City. JANE MARLIN.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week March 20-25, capacity houses, as usual. The Four Mortons scored a positive hit. There also appeared S. Miller Kent and co., Crane Brothers, Watson, Hutchings, Edwards and co., Al. H. Weston, Ten Brooke-Lambert co., National Trio, La Petite Mignon. Week 27-1: The Salvaggis, Ryan and Richfield, and Edith Helena.——Gaiety (H. B. Nichols, mgr.): Parisian Widows 16-18 attracted good houses. Bon Tons 20-22; pleasing performance; packed houses. Imperials 23-25 opened to big house. Irwin's Big Show 27-29. Gay Morning Glories 30-1. G. W. HERRICK.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Knickerbocker Burlesquers did large business March 19-25 with an up to date performance. Riley's Speech kept the audiences in good humor. William Patton and Marie Richmond were praiseworthy, and the Church City Quartette scored. Australians 26-1.——Items: John L. Sullivan is in his second week at the Grand, where he spars with Jack McCormick, and gives a little monologue to crowded houses daily.—Seibel Brothers' pony, dog and monkey show was the chief attraction at the Exposition Building 16-19. Bart Ruddles managed the affair with zeal and skill CLAUDE L. N. NORRIE.

ST. LOUIS, MO.—At the Standard week of March 27-1 the Brigadier Burlesquers present The Wise Guy. In the olio are Edmond Hayes, Jack Symonds, Three Kuhns, and others. The Utopians last week played to very large houses.——The Columbia offers for week of 27-1 McIntyre and Heath, Spessardy's bears, Great Buckner, Four Madcaps, Frank and Jen Latona, Clarice Vance, Smirl and Kessner, Probst, Roberts Four, Gallando, Lillian May, George and Georgie, and the kinodrome. Business was topnotch at the Columbia last week and with this a better bill it ought to go into the record breaking class. J. A. NORTON.

CINCINNATI, O.—The Carter-De Haven Sextette was a great hit at the Columbia March 19-25. McCarthy and Wolcott had an excellent sketch in The Race Tout's Dream, and Polk and Collins offered one of the best musical acts seen in a long time. Billy Link presented his familiar monologue, and Fox and Foxie had their usual turn. Others were Heeley and Meeley, Post and Crawford, and Lavine and Waltone.——The Fay Foster co. was at People's 19-25 and pleased large audiences with an attractive performance. H. A. SUTTON.

DENVER, COL.—Orpheum: Good business continues. Week 13, special hits were made by Happy Jack Gardner, Cressy and Dayne, Haines and Vidocq, Sugimoto's Japs, and Kurtis' dogs. Dom Francisco De Souza, who was booked for the week, became temporarily insane, due probably to the high altitude, and did not appear. Week 20: Kathryn Osterman, Liquid Air, Paulton and Doley, Nicholson and Norton, Bob and George Quigley, Ford and Wilson, and Cooper and Robinson. MARY ALKIRE BELL.

SAN FRANCISCO, CAL.—Clayton White and Marie Stuart co., Four Sensational Boises, Borani and Nevaro, Murphy and Francis, Peschkoff co., Willy Zimmerman, Mallory Brothers, Brooks and Holladay, Mabel McKinley.——At the Chutes March 13-20: Mr. and Mrs. John T. Chick, Alma Wutrich and George Campbell, Auer, Gaston and Harvey, Mabel Lamson, Charles Bigney.——At Fischer's 13-20: Continuous vaudeville. OSCAR SIDNEY FRANK.

OMAHA, NEB.—Sydney Deane and co. led the bill week March 19 at the Orpheum. Others were the Columbians, Busch-De Vere Trio, Great Thereses, Herbert Brooks, Louise Brehany, and Simon, Gardner and co. For week of 26 Lydia Yeamans-Titus, Jack Norworth, Hayes and Healy, Louise Dresser, Drako's sheep and dogs, the Fowlers, and Cole and Johnson. J. R. RINGWALT.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Business is all that can be desired 20-25. Harry Gilfoil is the headliner. The Reed Birds, Mary Dupont and co., Wood and Ray, Lizzie N. Wilson, Lew Sully, and Keeler's Japs pleased.——Star (F. W. Stair, mgr.): The Tiger Lillies March 20-25 to large crowds. Rice and Barton's co. 27. STANLEY McKEOWN BROWN.

BALTIMORE, MD.—At the Maryland week March 27 are Charles T. Aldrich, Hal Godfrey and co., Press Eldridge, Four Huntings, Josselyn Trio, Ollie Young and Brother, Misses Delaro, and biograph. Business very large here.——The Monumental Theatre presents the Cherry Blossoms Burlesquers. The Thoroughbreds 3. HAROLD RUTLEDGE.

WASHINGTON, D. C.—The bill at Chase's March 27-1 includes the Four Mortons, Riccobono's horses, Madame Avery Strakosch, Troba, Howard and North, Wenona and Frank, and Marcus and Gartelli. 3: Kelcey and Shannon.——The New York Stars are at Kernan's Lyceum. JOHN T. WARDE.

BUFFALO, N. Y.—Shea's week March 20 offered John T. Kelly and co., Rose Stahl and co., Martini and Maximillian, Chessino, Celina Bobe, Stuart Barnes, Kelly and Reno, White and Arlington. P. T. O'CONNOR.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Bill week March 20-25 was headed by Mrs. Stuart Robson, who presented The Trading Stamp Fiend, scoring a big success. Master Golden Happy Jack Lyle, and Erle and Leo scored. Attendance good. Week 27-1: Human Lantern, Estelle Wordette and co., Mamie Harnish, the Brownings, Hayward and Hayward, Chalk Saunders, Moran and Markey.——Bijou (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Edwin Keough and co. made an emphatic hit 20-25. Williams and Kittie Harbeck, Martin Brothers, and Jack Theo Trio made hits. Attendance excellent. Week 27-1: Vinellas horses, Sherman and De Forest, Eckert and Berg, Leipsig, Mayme Remington, Henderson and Ross, and Fred Zobedie.——Music Hall: Duclo's moving pictures 27, 28.——Remington Hall: Y. M. C. A. Minstrels 27.

LONDON, CAN.—London Vaudeville Theatre (C. W. Bennett, prop.; J. H. Alog, mgr.): Week of March 20-25: Annie Abbott, Four Marvelles, George Snow, Massey and Kramer, Steinhart and Thomas, Manning and Drew, Keene, Mr. and Mrs. Fred Lucier. Business big. Week 27-1: Twin Brothers Marriott, Bancroft, Eloise Mortimer, Hathaway and Walton, Collins and Keene, Leonard and Drake, James A. Crane and co., the Middletons, Lombard Brothers.——Item: Manager Bennett will form a Canadian circuit and possibly take in a few towns across the line. He has leased the Duncombe Theatre, St. Thomas, for eight years. He will commence alterations immediately and open next August. He is also negotiating for two other towns. He is a shrewd, level headed business man and has made himself very popular here.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Bill week March 20 was very gratifying to large audiences. The Zancigs made a hit. W. C. Kelly, Prevost and Prevost, O'Brien and Havel, Searl and Violet Allen, Don and Thompson, and Les Dumonds scored. Week 27: Camille Trio, Violet Black and co., Loney Haskell, H. V. Fitzgerald, Carter and Bluford, Delmore and Oneida, The Queen's Fan.——Item: Manager Renton has interested himself with Manager Frank Keeney, of Brooklyn, in the purchase of a site for a new vaudeville theatre in Paterson. Ground will be broken in a few days, and it is expected the house will be completed by Sept. 1.

MARION, IND.—Crystal (John H. Ammons, mgr.): Frederick Caldwell, Benthan and Freeman, Irene White, and Ashton and Earle March 20-25 opened to large business. Arlington and Helston, Levette Sisters, Reno and Myrtle, and Irene White 27-1. Manager Ammons has enlarged the lobby and placed an extra ticket office in the lobby, it being impossible for one man to handle tickets for the large attendance.——The Grand (E. L. Kinneman, mgr.): This house has been placed in vaudeville for the remainder of this season, and will undergo repairs and changes for next season with a view to making it a model vaudeville house.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): Packed houses continue. Week March 20-25: Wilson Trio, Ramsey Sisters, De Velda and Zelda, Alma Cady, Frank Crawford, Early and Lake. 27-1: Katie Emmett, Shields and Paul, Mr. and Mrs. Pierce, Fabio, Foster and Henderson.——Items: Manager Fred Buchanan, of the Bijou, has secured a five years' lease of the Lyceum. He will convert it into a vaudeville house under the name of the Orpheum and will start in a few weeks. This will be run in addition to the Bijou.—Ingersoll Park opens May 28. Extensive improvements have been made.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Very large houses continued March 20-25 and the following bill was well received: Lavender Richardson and co., West and Lewis, Devene and Shurtz, Nat Gill, Jules Herron, and May Kennedy. For 27-1: Barr and Evans, Chalk Saunders, Charles and Minnie Burroughs, Phil Morton, Rochefort and May, and Eddie Cassidy.——Item: Edward Mozart, of the Family Theatre, has leased Rocky Springs Park Theatre, this city. Opening, May 29.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business A No. 1 week March 20-25. Those appearing were Hill and Sylvani, Harper, Desmond and Bailey, Dave Nowlin and Gladys Van, Lee Harrison, Miles-Stavordale quintette, and E. Foster. Week 27-1: Mary Shaw, George W. Monroe, Zutka, and others.——Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Rice and Barton's co. to good business 20-25. Vanity Fair co. 27-1.

LOWELL, MASS.—Casto (Al. Haynes, mgr.; F. G. Mack, res. mgr.): Week March 20 fine bill and large houses: Masse and Masse, Alice Alva, Barrett and Bell, Lambert and Pierce, Lutz Brothers, Jennie Homer, Avon Comedy Four. Week 27: Mrs. Stuart Robson and co., Earle and Leo, Lawrence Crane, C. W. Williams and Hilda Hawthorne, Master Golden, Nessen and Nessen, Epps and Loretta, Arminta and Burke.

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PRESS COMMENTS:

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A musical comedy sketch, which is making a hit, is "The Widow Wise."—*Fall River, Mass, News.*

"The Widow Wise," a clever musical sketch, attracted much favorable attention, and won much applause.—*N. Y. Herald.*

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BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): No let up in the crowds. Features week March 20: Lilliput Trio, Gardner and Golden, Wayne La Mar, Schoenwerk, Phil and Carrie Russell, William Woolfall.——Grand Opera House (Dick P. Sutton, mgr.): Week 19: Diamond Comedy Four, Daly and Devere, Virden and Dunlap, Gardner and Folkert.——Item: The Empire, Anaconda, Mont., (Dick P. Sutton, mgr.) was closed 18. Cause, lack of patronage.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A fine bill March 13-19 to excellent business. Julia Kingsley and Nelson Lewis, Ferguson and Mack, Elmer Tenley, Rennier and Gaundier, Fred and Annie Pelot, Petching Brothers, Finlay and Burke, and the Escamillos completed the bill. Week 27-2: Mr. and Mrs. Sidney Drew, Coin's dogs, Dollar Troupe, Bruce and Dagneau, Maxwell and Dudley, O'Rourke and Brunette Trio, Walter Daniels, Al. H. Weston.

WORCESTER, MASS.—Park (Alf. T. Wilton, res. mgr.): Leroy and Clayton were the headliners of a very good bill week March 20. Business excellent. Others were Warren and Gardner, Hal Merritt, Wesson, Walters and Wesson, Johnson and Wells, La Fleur, and Bristol's horses. Week 27: Mr. and Mrs. Harry Gordon Keno, Welch and Melrose, Mr. and Mrs. Howard Truesdell, Joe Flynn, George and Harrington, Four American Trumpeters.

TROY, N. Y.—Rand's Opera House: Vaudeville has taken firm hold of Troy and Milton Aborn's venture is drawing full houses at every performance. The co. for March 20-25 consists of Burk's dogs, Bellman and Moore, Laurence Crane, Henrietta de Serris' art reproductions, Mignani Family, Harry B. Lester, and Monroe, Mack and Lawrence.——Royal Theatre (William H. Buck, mgr.): Imperial Burlesquers 20-22 pleased fair audiences. Bon Tons 23-25.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Al. Reeves' co. March 20-25 to large and well pleased audiences. Olio: Cherry and Bates, Hilton and Williams, Murphy and Nolan, Andy Lewis, and Al. Reeves. High Rollers 27-1.——Item: The Orpheum Family Theatre, a new house, will open 2 with continuous vaudeville. The building is rapidly nearing completion.

PORTLAND, ORE.—Star: Frosini, Two Yerkes, the Coltons, Cordero, Zanfretta and Cark Hanson and Drew, Maud Carter, Roscoe Arbuckle.——Grand (Ted E. Box, Sefton and Deagle, Thomas Elmore, the Lucados, James Post and co., Georgia Emery, Alf. Bonner.——Baker: Ora, Ives and Center, Four Ashtons, Odell and Hart, Adoric Sisters, the Seawards, the Eliotts, Jean Wilson.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Still drawing well. Bill not as good as week previous, except West and Williams and Rosser. Barto and Lafferty, Chadwick Trio, Ben Franklin and Toodles, and Pamahasika's birds also here. Week March 27-1: Meaken, Lawrence and Dale, Madell and Corbley, Armstrong Brothers, P. C. Sluter, Coogan, and Rosser.

PEORIA, ILL.—Main Street (E. P. Churchill, mgr.): Week of March 19-26: Patrick and Grierson, Burton and Burton, Margaret Grayce, the Two Fantas, Tom Ripley, Walter Yant, Tiptop business; satisfaction huge.——Weast (C. F. Bartson, mgr.): Good bill, with Hammond and Forrester and Hatch Brothers topping. Large houses.——Jacobs' (A. F. Jacobs, prop.): Doing good business; bill satisfactory.

AURORA, ILL.—Opera House: March 19: The Mizunos, Mabel Casedy, Lindsay's dogs and monkeys, George X. Wilson, and Hasting and Burns.——Bijou (J. C. and M. C. Morris, mgrs.): Week 13-19: The Smiths, Hilton Griswold, the Vaughners. Bill 20-26: Donna B. Sol, Lent and Hyatt, May Swain, and Morris Comedy co.

JANESVILLE, WIS.—West Side Theatre (Clarence Burdick, mgr.): Business for this new theatre has increased steadily since opening. March 13-18 Surazall and Razall, Helen Ogden, Bud Farnum, Salora, Litha Leovata Bestar. Week of 20: Thomas Leigh, Le Barr, Don and Mae Gordon, Sadie Hart, Raymond and Good.

DANVILLE, ILL.—Bijou (W. E. Kerns, mgr.): This new and neat little house is proving very popular. Business is first-class. New faces: Barney Frost, Surgal and Hartzol, Emma Lee, May Delmay, Pope and dog.——Item: Manager Kerns drew a good house at Westville with his co. Sunday, 20.

DOVER, N. H.—Bijou (Charles Fredericks, mgr.): Crowded houses March 13-18. Excellent bill included Marlow and Plunkett, Marion Cleves, William Cogan, Charles Edwards, and the funny farce, The Doctor's Office. Week 20-25: Marlow and Plunkett, Carrie Tutein, Fred Hayes, Lavine and Alma, and a farce.

LAWRENCE, MASS.—Colonial (Weber and Rush, mgrs.): Charmion headed a good bill to fine business March 20-25. Others were Gilbert and Burt, Wolf and Milton, Leo Carrillo, Joe Flynn, Bennett and Rich, Italian Trio.——Casto (Al. Haynes, mgr.; Thomas J. Cash, res. mgr.): Closed during Lent.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): The usual good attendance and fair bill March 20-26. The features are Robert H. Hodge and co., Eleanor Falk, Musical Kleist, Count de Butz, Five Mowatts, Musical Keltons, Boniface and Waltzinger, and the views.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Dewitt, Burns and Torrance, Engstrom Sisters and co., Four American Trumpeters, Three Madcaps, Margus and Gartelle, Mitchell and Marron, Powers Brothers, and Frank Whiteman March 20-25; good houses.

GLOVERSVILLE, N. Y.—Family Theatre (Charles Morris, mgr.): Manager Morris' effort to install vaudeville started off with good success March 20, the house being well filled at every performance. Haight and Dean, Millership Sisters, Marshall, Rado and Bartman, and Harry Wardell gave satisfaction.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill March 20-25: Four Emeralds, Stevens and Keeley, Bob Dunn, Ethel Vane, Sadie Brand, Marion Blake, and Lillian Hall. Capacity business.——Casino (Gilbert De Vine, mgr.): An excellent vaudeville bill drew satisfactory houses 20-25.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Another big bill week March 20 is packing the house. The roster includes Midgley and Carlisle, Carlin and Otto, John Zimmer, Trovollo, Spissel Brothers and Mack, and the Carmen Sisters.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week March 20-25: Ten Ichi Troupe, Dixon and Anger, Lawson and Namon, Ila Grannon, Michael Braham, Whistling Tom Browne, and Gracie Emmett and co. to good attendances. Good bill.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Lund, mgr.): Five Musical Hewitts, Mexieas and Mexieas, Leonore and St. Clair, Melville and Azelle, Little Izabelle, Ward and Coste March 13-20. Good business.

NORTH ADAMS, MASS.—Richmond Theatre (W. P. Meade, mgr.): Week ending March 25 exceptionally strong bill, including Emmet Devoy and co., Saona, the Rosaires, Devine and Wooley, Dora Pelletier, and the Norrises.

WATERBURY, CONN.—The Jacques (Jean Jacques, mgr.): Frederick Bond and co., Fuller, Rose and co., Booker and Corbley, Four Dunbars, Mr. and Mrs. Novelli, Dick Lynch, and Clement De Lion are pleasing large audiences March 20-25.

RACINE, WIS.—Bijou Theatre (W. C. Tiede, mgr.): S. R. O. at all performances March 20-25. Abbott and Bryant, Master Slater, Harry Burns, Casade and Deverne, the Bernsteins, Great Brumley, Tom Leight, and Brown Brothers.

BLOOMINGTON, ILL.—Theatre: Week March 20: Crimmins and Mack, Mr. and Mrs. Pierce, Mitchell and Love, Great Richards, Rosley and Rostelle, Josephine Coles, Wava Cummings. Excellent bill and usual large patronage.

SALT LAKE CITY, UTAH.—Utahna Theatre: Annie Abbott has been a strong card week March 13. The Silver King 20.——Bon Ton: Kenton and Lorraine, Frank Robinson, Ellis and Paloma, the Bradfords, Okabe's Japs.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week of March 20 Cole and Clemens, Simeon Boudreaw, Hilton, La Belle Lenora, Gaffney and Brown, Webster and Moriarty, Carey and Cotton. Fair business.

NASHVILLE, TENN. The Grand (Max Plohn, mgr.): This house will open week March 27-1 with Clifford and Burke, Charter Waters and co., Ned Nye, De Onzo Brothers, Hastings and Burns, Shields and Paul, and John A. West.

BURLINGTON, IA.—Garrick (Vic Hugo, mgr.): March 13-18 Seeker-Wilkes co., J. C. Fox, George W. Stewart, and Will Nicoll were new features. Albert Frye continued. Good business.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Crackerjacks March 16-18; excellent business; good co. Thoroughbreds 20-22; strong attraction, big business. Bohemians 27-29. Gay Masqueraders 30-1.

EAU CLAIRE, WIS.—Unique (Al. Schuberg, mgr.): Week March 20-25, the Rentons, Laurence Wall, Mother Jones, Frances Bower, and Farmer Jones, pleasing S. R. O.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Bill week March 13: Empire Trio, Charles Brown, Martin and Hayden, Eldorados, Mozart Comedy Four. Crowded houses nightly.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Good audiences March 20-25 saw Phroso, Fitzgibbon-McCoy Trio, Billy Carter, Saona, Esher Sisters, Attilla, and Adgie's lions.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Cherry Blossoms March 16-18; performance and houses good. Rentz-Santley co. 21, 22; good performance to large houses.

RICHMOND, IND.—New Phillips Theatre (O. G. Murray, mgr.): Week March 20-25: Arthur Borella, Mons. Bubec, and Delmo pleased.

COLORADO SPRINGS, COL.—Empire (W. Percy Skinner, mgr.): The Three Kelleys, Gilmore and Le Moyne, Zara and Zara, and Carrell March 13-18.

The Four Shannons are featuring "Good-bye, Sis," and say it is the best march song they have ever used.

The Musical Simpsons have added "Tommy" to their act. Mr. Simpson is also introducing a new march called "Up the Street." These numbers are from the G. W. Setchell catalogue.

Yeager, Perrin and Yeager are using "Nobody But You" and "Sweet Maid Divine" at the Folly Theatre, Brooklyn, this week.

The Four Connelleys, a feature this season with Fred Irwin's Burlesquers, are singing with success "The Banana Man" and "That's How Love Speaks," both of which are published by Joseph W. Stern and Company.

Marie Cahill has just introduced in It Happened in Nordland, at Lew Fields' Theatre, a song entitled "Coonland; or, Eeny, Meeny, Miny, Mo," written by Kenneth S. Clark and published by Sol Bloom.

Louis Hayman, baritone, is receiving numerous encores singing "Honey, I'm Waiting," and "Billy."

Golding Music Company are publishing the two dainty ballads, "When You're Away" and "I Never Knew," by Austin Walsh. Many prominent singers are featuring these songs.

A number of new songs in preparation by the Theatrical Music Supply Company are about ready to go to press. Among them are some splendid production songs, that will, no doubt, find a place in some of the best new Spring openings.

Cook and Sylvia, at Pastor's last week, say "What's the Matter with the Mail" is the best song they have had in a long time. It is published by Fred J. Hamill, 41 West Twenty-eighth Street, New York.

Dorothy Russell is featuring Joseph E. Howard's new waltz song, "Julie Dooley." Published by Charles K. Harris.

"Under the Banana Tree," from the Setchell catalogue, is a stock number with those who have added it to their act. Among the performers using this song are Dawson and Whitfield (the Hall Room Boys) and Burns and Gordon.

As has been the case in a number of English musical comedies produced in the United States, an interpolated song entitled "Daisy, I'm Crazy," gives promise of being a success in The Earl and the Girl production, which was presented recently in Chicago and will open shortly at the Garrick Theatre, New York. It was written by Dick Temple, one of the players in the production, and the author of "Any Old Tree." Alexander Clarke, the principal comedian, will introduce Benjamin Burt's "A Thousand Miles from Land" in the same production. Published by Joseph W. Stern and Company.

The Navajo Girls, who appeared at Hammerstein's Victoria recently, featured "Honey, I'm Waiting," the new serenade published by Leo Feist.

Among the best sellers from the Sol Bloom catalogue are "The Mormon Coon," "Georgie," and "Bit o' Blarney."

The new "Buster Brown" song, from the pen of Fenelon E. Dowling, and published by the Theatrical Music Supply Company, 44 West Twenty-eighth Street, will be interpolated in Buster Brown companies under the management of Melville B. Raymond, playing at the Majestic Theatre in this city, and on the road. The song will be sung by Master Gabriel and a large chorus and will no doubt be one of the successful numbers in the production.

Rosalie Sheldon, who has just finished a new vaudeville act, will feature Arthur Penn's concert waltz number, "Carissima"; Raymond A. Brown's "Just Like the Moon," and "Easy Street."

Golding Music Company report that through their advertisement in THE MIRROR they have received many requests for their new instrumental number, "Slippery Day," and that nearly every mail brings in requests for this number from some of the best known orchestra leaders all over the country. In nearly every act that can use a novelty two-step this number is a feature.

The Tolbert R. Ingram Music Company, Denver, have hit upon a novel plan whereby composers may place their manuscript for publication to mutual benefit. This will interest many.

Julia Mackey, playing Pittsburgh this week, is making a special feature of "Pal of Mine" and writes that it is the best encore bringer she has ever used.

"Down on the Amazon" is one of the favorite jungle songs of recent publication. It is finding a large following among the headliners, Agnes Bailey, the soprano; Carter and Bluford, colored team, and a host of others are using this song. Published by the Theatrical Music Supply Company, 44 West Twenty-eighth Street.

Williams and Van Alstyne's "In the Shade of the Old Apple Tree" continues to be a favorite with a great many ballad singers.

Madge O'Brien is using "A Little Boy Called Taps," "Good-bye, Sis," and "What the Brass Band Played" this week in Philadelphia. This song is also featured by Tom Gillen, Flossie Allen, and Etta Williams.

J. K. Emmett has been successfully featuring two new songs from the Leo Feist house—"Fill Up Your Stein" and "Pal of Mine."

"On the Farm in Old Missouri," the beautiful picture song published by the Continental Music Company, has made staunch friends with illustrated singing acts. It is being featured by many well known singers.

The Theodore Morse Trio, now touring the Keith Circuit, are in Philadelphia this week, singing their own compositions—"What the Brass Band Played," "Good-bye, Sis," and "Make a Fuss Over Me." Jack Drislane, with the trio, adds to the humor of the last named song by singing a topical verse, with the Mayor as the subject.

"Remember," a new ballad pubblished by G. W. Setchell, is being featured by some of the best known ballad singers in vaudeville.

The following ballads published by Charles K. Harris are mong this season's successes: "I'm Trying So Hard to Forget You," "Down in the Vale of Shenandoah," "Why Don't They Play with Me?" "Farewell, Sweetheart May"; Sweet Maid Divine," "Just a Gleam of Heaven in Her Eyes," "I've Got My Fingers Crossed, You Can't Touch Me"; "Waltzing with the Girl You Love," "I'm Going to Leave You," "Come, Take a Trip in My Airship"; "Good-bye, My Lady Love"; "Nobody But You," and "It Makes Me Think of Home, Sweet Home."

Harry Brown, singing and dancing comedian, made a good impression recently at Keeney's, Brooklyn, singing his own songs—"Shame on You," "Dat Ain't the Kind of Grub I've Been Getting Down Home," and "Dinner Bells." Published by Joseph W. Stern and Company.

Waterbury Brothers and Tenny, well known in vaudeville, are featuring Feist and Barron's "Honey, I'm Waiting."

William Daly, lyric tenor, with At the Old Cross Roads at the Gerard Theatre, Philadelphia, is featuring "Gooy-bye, Sis," and writes that he is "holding the stage six minutes with encores."

"H. W. Petrie's new ballad, "My Heart's To-night in Tennessee," gives promise of becoming as popular as his last success, "When the Sunset Turns the Ocean Blue to Gold." The new ballad is of a sentimental character. Published by Joseph W. Stern and Company.

"Nita," the new love song published by Tolbert R. Ingram Music Company, Denver, is having surprising vogue for the short time it has been on the market. There is a great demand for this song in the West.

Bertha Allison, at Hyde and Behman's; J. Francis Dooley, with The Seminary Girl company, and Josephine Gassman and her picks are among the well known performers singing "Honey, I'm Waiting."

William H. Penn has just completed a new intermezzo two-step entitled "The Matador," which is already gaining favor with orchestra leaders.

The following vaudeville acts are successfully featuring "In the Shade of the Old Apple Tree," by Williams and Van Alstyne: Empire City Quartette, Kelly and Violette, Brown Harrison and Brown, and Smith and Fuller (Jennie St. George).

The Goldens are featuring "Pal of Mine" as a saxaphone and cornet duet. Kelly and Violette are singing "Eddie, Eddie, Eddie, Oh." Published by Leo Feist.

F. B. Haviland will soon publish a typical Summer song by Jack Drislane and Theodore Morse, entitled "I'm Going to Meet Birdie To-night," with extra topical verses by Bob Nolan.

Smith and Fuller (Jenny St. George), at Hammerstein's Victoria, were the recipients of much approval last week with their singing of "Pal of Mine."

Wherever "intermezzo" is printed on a musical programme, Eugene Ellsworth's "Luzon" has become identical. The publishers, M. Witmark and Sons, are in receipt of many requests for this number.

The Trans-Atlantic Quartette at the People's Theatre, Philadelphia, are featuring "Please Come and Play in My Yard."

"Ain't Anybody Ever Going to Buy," by Green and Allen, continues to be a success with Tascott. Published by the Theatrical Music Supply Company.

MUSIC PUBLISHERS.

SURPRISED

AT THE AMOUNT OF "PAL OF MINE" SINGERS. LIST TOO LARGE TO PUT 'EM ALL IN THIS SPACE AT ONCE. WATCH THIS SPACE FOR YOUR NAME. IF IT'S NOT ON THE LIST, AMONG THE GOOD ONES —GET IT THERE. WRITE TO

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VAUDEVILLE JOTTINGS.

Charles H. Falke, formerly of Falke and Semon, opened a finely equipped cafe at 7 Pleasant Ave. Webster, Mass., on March 7. The opening is said to have been most auspicious.

It is more than likely that "Bobby" Barry will be starred next season in The Governor's Son. "Bobby" is the youngest son of the late William Barry, and has shown an unusual talent for eccentric comedy. George M. Cohan is convinced that the youthful Barry has a very bright future.

Fred Hewitt is booking time for his minstrel co., which opens early in the Fall, when he closes his Carnival co. The two Hewitts and Looping-the-Loop will be featured in the ollo.

Jacobs and McCue have mutually agreed to dissolve their partnership. Mr. McCue will work alone, and Mr. Jacobs will continue with their act, with a new partner, and the firm will be known as Jacobs and Sardel.

Harry D'Esta writes that the new vaudeville Theatre at Mahanoy City, Pa., of which he is the local manager, opened most auspiciously on Feb. 27, and that the prospects are excellent. The Theatre was formerly known as Kerscher's Opera House, and the Penn Theatre co., which has leased it, has expended over $7,000 in improvements. It will be run in conjunction with the Family Theatres in Shamokin and Lancaster, Pa. Edward Mozart is Managing Director. Harry D'Esta Resident Manager; Thomas Tanner, Stage Manager; Professor Farrell, Musical Director, and Charles Roeser Advertising Agent.

Madame Haughton, who is known as "Sunbeam," writes from Paris that she is recovering from a serious illness and expects to resume work at Bostock's Hippodrome in the French Capital shortly. She states that the Four Lukens opened at Bostock's on Feb. 15, and were well received. Charles Miller and his elephants and Herman Veedon with his combination group are still strong features of the Bostock entertainment. Bonavita, whose right hand and a part of his arm were amputated some weeks ago, is on the road to recovery, and hopes to re-enter the arena before very long.

Russell H. Osgoodby of New York, proprietor of the Star Theatre at Muncie, Ind., intends to erect another house in Cleveland, to be devoted to continuous vaudeville. The entrance will be on Prospect Street, and the seating capacity will be 1,800. The Theatre will cost about $100,000.

Bailey and Madison will sail for Europe April 8, on the Cunard line. They will open at the Empire, London, for eight weeks commencing May 1. Leona Thurben and her "picks" will sail on the same steamer.

A benefit performance was given for the B. P. O. E., No. 50, at Kalamazoo, Mich., by the Al G. Field Greater Minstrels recently. The house was packed to the doors and the lodge realized a handsome sum from its share of the receipts. The members of the co. were entertained by the lodge after the performance. Mr. Field and members of his co. gathered at the grave of "Uncle" Henry E. Hunt at Aspen Grove cemetery, Burlington, Iowa, a few days ago and paid a tribute to the deceased. The exercises were short but impressive. A tenor solo, "The Vacant Chair," was sung by William Stephens, and Mr. Field paid a glowing tribute to the memory of the dead man. Mr. Field met "Uncle" Henry Hunt about forty years ago. His kindnesses to the profession won for him the name of "the showman's friend."

The old Ocean Hill Baptist Church, at Rockaway Avenue and Somers Street, East New York (Brooklyn Borough), has been bought by Barnett Grossbeard, who will transform it into a vaudeville theatre. A brick addition will be put on at the rear, to contain the stage and dressing rooms. This is the second Baptist Church in Brooklyn to be turned into a theatre within a year.

Cecilia Loftus will make her reappearance in vaudeville at the Circle Theatre on April 3.

The Zancigs have located permanently in New York at 45 West Thirtieth Street, where they will conduct a school of palmistry. They have issued a very neatly printed booklet, containing a story of their recent trip around the world. It is profusely illustrated, and contains much matter of an interesting nature. They do not intend to abandon vaudeville, but will confine themselves to playing cities within easy reach of New York.

The Chamberlins continue to win high praise from the English press for their expertness in lassoing and for other tricks in their act. They had a successful six weeks run at the London Hippodrome, and are again on tour. They are booked ahead for many months.

Ani Hill, the English music hall singer and impersonator of male characters, has been secured to star the coming season in the musical comedy, Gay New York. The attraction will play the best theatres, and will be equipped with the most elaborate and expensive scenery from the studio of Ernest Albert. The costumes will be designed by Will Barnes, and the musical numbers are by Solomon.

Bertha Darrell, who a short time ago headed the vaudeville sketch called The Automobile Girls, has a new act in preparation, entitled The Pocohantas Girls. There will be a full Indian encampment and eight chorus girls. Miss Darrell will wear some of the finest beaded leather costumes of Indian manufacture ever displayed on the vaudeville stage. The act is about ready to be produced, and will probably be shown at some Sunday night concert in a New York theatre. F. M. Norcross is rehearsing the new act.

Lily Hughes, of Fox and Hughes, met with a painful accident while en route from Victor, Col., to Leadville. The train gave a sudden lurch, and a heavy door crushed her thumb. Upon her arrival at Leadville a physician removed the nail, and, although in great pain, she was able to open at the Imperial on Monday night. Frank Dumont, of Philadelphia, is writing a new sketch for Fox and Hughes next season, the title of which is The Country Doctor.

Delmore and Wilson inform THE MIRROR that they arrived in England on March 2, after a very stormy voyage. In fact, the weather was so bad that the usual concert had to be abandoned. The team were booked to open at the Beardsley Empire on March 6.

The White Rats will have their annual benefit at the Grand Opera House on Sunday evening, April 30.

Dr. Campbell intends to erect a new vaudeville theatre in Detroit, which will be devoted to the very popular priced style of entertainment. Campbell is a well known character in Detroit, and has been connected with the amusement business off and on for over forty years. It is said that the new theatre will be more pretentious than the average ten-cent house. It will be finished and ready for opening in about four months.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. II. NEW YORK, April 1, 1905. No. 8

A HEART TO HEART TALK WITH GEORGE EVANS.

The editor of the "Herald" had the pleasure of hearing Geo. Evans and Ren Shields' new waltz song rendered for the first time by Mr. Evans at the Circle Theatre last Monday night, entitled "Waltzing With the Girl You Love," and was agreeably surprised at the wonderful reception given to a brand new song for the first time in public. This was quite remarkable for the reason that before this song was rendered over twenty songs were sung by different performers before the appearance of Mr. Evans in his famous monologue and singing specialty, but it seems the vast audience thought that the only real song hit of the evening was "Waltzing With the Girl You Love," and it seemed to catch their fancy from the start, for after the rendition of the first verse and chorus the entire audience—men, women and children—joined in the refrain and took delight in repeating the chorus, and would have kept it up indefinitely were it not for the fact that Mr. Evans begged them to desist, owing to the length of the program.

Mr. Evans' publisher has no hesitancy in predicting that this song will be a bigger success than any of Evans and Shields' past successes, such as "In the Good Old Summer Time," and their reigning waltz song hit, "Come, Take a Trip in My Airship." Mr. Evans has held this song back for nearly six months, but wished to see what there was in the song and made up his mind to try it out at the Circle Theatre, which has always been a mascot for him. As his publisher, I predict that of "Summer-songs" there will be many, but this new song will be the biggest Summer song success ever written. All restrictions removed. Professional copies now ready for singers of all kinds.

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CORRESPONDENCE

(*Continued from page 6.*)

Scherer, mgr.): Her Only Sin March 16; good show to good business. Royal Chef 17; poor show to fair houses. Thomas Shea in Banished by the King and Dr. Jekyll and Mr. Hyde 18; fine shows to good business. Eight Bells 20 pleased good business. Two Orphans 21; good show to fair business. Maid and Mummy 22; fine show to big business. At Old Cross Roads 23. Factory Girl 24. Village Postmaster 25. Warde and Kidder in Salammbo 27. Devil's Auction 28. West's Minstrels 29. Seminary Girl 30. Watch on Rhine 31.

ALLENTOWN.—LYRIC THEATRE (Mishler and Werman, mgrs.): Two Johns 15; fair co.; large audience. When Bell Tolls 16 pleased fair business. Ragged Hero 17 gave satisfaction; fair business. Wife's Secret 18; capable co.; good business. Aubrey Stock co. 20-22; satisfactory business. Plays: Toll Gate Inn, Driven from Home, Frou-Frou, Romance in Ireland, and Young Girls' Peril. William H. Crane in Business Is Business 23; fair business; pleased. Louis Mann 27. Frederick Warde and Kathryn Kidder 30. Katzenjammer Kids 29. 'Way Down East 31. Her Only Sin 1.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Katzenjammer Kids March 17; satisfaction; fair houses. Royal Chef pleased good sized audiences 18. Thurber and Nasher Stock co. pleased large houses 20-23. Plays: Deserted Bride, Jim Bludso, Woman Behind the Throne, White Slaves of Russia, Mrs. Jack, Harvest of Sin, and A Woman's Revenge. When Bell Tolls 24. Eight Bells 25. Myers Stock co. 27-1 (except 31). Marie Wainwright 31. Porter J. White 3. Sun Brothers' Minstrels 4. Kellar 5. William Collier 6. Weber's All Star co. 7. Runaways 8.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Struggle for Gold March 16, 17; well received; fair business. Aristocratic Tramp 18; good co. and attendance. Bennett and Moulton co. 20-25. Plays: Daughter of the People, Shadowed Lives, Belle of Virginia, Fatal Coin, Lyndon Bank Robbery, and Side Lights of New York; fair business. Minister's Daughters 30-1. ==MAJESTIC THEATRE (Erie Amusement Co., props.): Sherlock Holmes 18; fair attendance. Sky Farm 20; large and well pleased audience. Fortune Teller 22; good co.; moderate business. West's Minstrels 27. James K. Hackett 30.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Bunch of Keys March 17 failed to please small audience. Suwanee River 18; satisfaction; light business. Minister's Daughters 21; poor co. and house. Old Point Comfort 24. Wife's Secret 25. Peddler 28. Royal Chef 30. Quincy Adams Sawyer 1. Peggy from Paris 4. Diplomacy 6. Isle of Spice 7. Nat Wills in Son of Rest 11. ==ITEM: During vaudeville performance here 18 Henry Guers, a spectator, suddenly died from heart failure.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Kirk Brown and co. gave excellent performances of Christian, Cruel Russia, Mad Marriage, Cumberland '61, David Garrick, Under the Red Robe, Prince Otto, Monte Cristo, Du Barry, Two Orphans, and Man Who Dares March 16-25; pleased large houses.==ACADEMY OF MUSIC (John D. Mishler, mgr.): Aubrey Stock co. 16-18. Plays: Romance in Ireland, Lost in New York, Spy of Port Arthur, and Great Bank Robbery. At Old Point Comfort 20. Business Is Business 21. When the Bell Tolls 22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. P. Fisk, mgr.): At Old Point Comfort March 17; fair-sized audience; pleased. Miss Bob White 18; good business; enthusiastic audiences. Her Only Sin 21; good co. and business. Mrs. Wiggs of the Cabbage Patch 22; large audience; pleased. Peggy from Paris 23. Minister's Daughters 24. Peddler 25. Wizard of Oz 27. Factory Girl 28. Al. H. Wilson 29. Gus Sun's Minstrels 31. Village Postmaster 1.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): Chicago Stock co. closed successful week March 18 with Dewey; crowded house. Black Crook, Jr., Burlesquers 20; good business; partly pleased. Gunner's Mate 21; fair business; audience dissatisfied. At Old Point Comfort 23.==ITEM: By request, E. J. Goodwin, manager of the local theatre, succeeded in getting a return engagement of Daniel Hart's At Old Point Comfort.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Village Postmaster March 16; good performance; poor house. When Women Love 17; fair co. and house. Fortune Teller 18; very good performance; topheavy house. Church-Cook Stock co. 20-25 opened with White Squadron. Other plays: Actor's Romance, East Lynne, and Land of the Midnight Sun; good co.; fair business. Robert Mantell in Richard III 27. Sherlock Holmes 28. Girls Will Be Girls 29. Beauty Doctor 31. West's Minstrels 1.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Gus Sun's Minstrels March 16; average business. Joshua Simpkins 18; large audience; pleased. Quincy Adams Sawyer 20; small house; good co. Hanson Opera co. 21 in Drillen's Opera in Swedish; well pleased audience. Gay Old Sport 22 canceled. Fortune Teller 25. R. J. Erwood Stock 27-1. Girls Will be Girls 8. Babes in Toyland 10. Caught in the Web 12. Beauty Doctor 15. Isle of Spice 18. Sophie Bradford Stock week 24-29.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Eight Bells March 21; large house; pleased. Peggy from Paris 22 disappointed crowded house. Marie Wainwright in Twelfth Night 23. Robert B. Mantell 28. Fortune Teller 1. Caught in the Web 3. Babes in Toyland 13. Liberty Belles 18. Show Girl 20. Factory Girl 24. Winsome Winnie 26. ==KEAGGY THEATRE (Frank Good, mgr.): Gay Old Sport 30. Black Crook 7. Ramblers 19.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Wedded, but No Wife March 15; light house; fair attraction. On the Suwanee River 16 pleased medium business. Wife's Secret 17. Ragged Hero 18; good business; pleased. Gunner's Mate 20 failed to please. Sergeant Kitty 21; medium attendance; mediocre co. William Crane in Business Is Business 22 delighted small audience. Chester De Vonde Stock co. 27-1.

BEAVER FALLS.—LYCEUM THEATRE (S. Hammer, mgr.): Fortune Teller March 17; co. fine; S. R. O. Village Postmaster 18; co. and business good. Marie Wainwright 21; co. good; business poor. When Women Love 25. Corse Payton Stock co. 27-1. For Fair Virginia 6. Robert Mantell 8. Devil's Auction 11.==ITEM: J. Wesley Rosenquest, manager Fourteenth Street Theatre, New York, was on to visit his production, The Village Postmaster.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Myers' Stock co. March 16-18; fair business; satisfactory performances. Plays: Beware of Men, Sign of the Four, Women's Victory, Moonshiners, Man's Enemy, and On the Stroke of Twelve. Maid and Mummy 20 (return); repeated former hit. When Bell Tolls 21; pleasing; good performances; poor business. Cleveland's Ladies' Orchestra 23. Wife's Secret 24. Katzenjammer Kids 25.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Last Rose of Summer March 20; fine performance; fair business. Wizard of Oz 21; packed house; performance pleased. Factory Girl 22. Keene 23. Seminary Girl 28. Devil's Auction 29. Rose Coghlan 31. ==GAYETY OPERA HOUSE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Roger Brothers' Vaudeville co. 17, 18; fair performance; poor business.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): White's Faust March 18; good co.; fair business. Peggy from Paris 21; good co.; fine business. Wizard of Oz 22; excellent co. to S. R. O. Caught in the Web 25. Beauty Doctor 27. When Women Love 29. Last Rose of Summer 30. Devil's Auction 31. Why Girls Go Wrong 1. Albini and co. 3-5. Girl from Kay's 7. Human Hearts 8.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Why Girls Leave Home March 17 pleased. Minister's Daughters 18; fair performance; fair houses. James Kennedy co. opened 20 to S. R. O. in Chuckle Connors. Why Women Hate Women, and Sheridan Keene, Detective, to capacity houses; co. and performances excellent. Louis Mann 29. Katzenjammer Kids 31.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Dvorak-Davidson co. March 16-18. Plays: Derby Winner, For Her Brother's Sake, and The Three Musketeers; fair co. and business. Rogers co. 21, 22 pleased good business. J. C. Keene 24. Caught in the Web 25. Wayward Son 28. Gay Old Sport 29. A Circus Day 30.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Little Homestead March 17; fair attendance; satisfactory performance. Fortune Teller 21 pleased crowded house. Burgomaster 24. Sherlock Holmes 28. Lord Chumley 29. Babes in Toyland 6. York State Folks 7.==ITEM: Louis Mann in Second Fiddle 25 canceled.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): Yankee Consul March 16 pleased large audience. Moonshiner's Daughter 17; medium attendance. Quincy Adams Sawyer 18; good house. Burgomaster 22; fair business. Jewel of Asia 23. Fortune Teller 24. Lord Chumley 25. Sherlock Holmes 27. Daniel Sully 30.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus.-mgr.): When Women Love March 18 pleased good house. Burgomaster 20; excellent performance; good business. Struggle for Gold 22 canceled. Princess Chic 24. William West's Minstrels 25. Babes in Toyland 31. Girls Will Be Girls 1.

LATROBE.—SHOWALTER'S NEW THEATRE (W. A. Showalter, mgr.): Rogers March 10, 11; poor business; fair performance. Her Only Sin 15; good performance and business. At the Old Cross Roads 16; large and well pleased audience. Last Rose of Summer 22. Village Postmaster 27. Fortune Teller 31.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Ragged Hero March 16; good house; well pleased. Jewel of Asia 17; good performance and attendance. Gorton's Minstrels 20; enjoyed by medium house. Katzenjammer Kids 21; fair business; amused. Verna May Stock co. week 27. Sun Minstrels 3. Faust 4. Volunteer Organist 6.

WEST CHESTER.—ASSEMBLY BUILDING THEATRE (Davis Beaumont, mgr.): Rivals March 8; large business. Gorton's Minstrels 18; good co. and business. Cleveland's Ladies' Orchestra 21; large business. 'Way Down East 29. Volunteer Organist 1. Sun's Minstrels 5. Howe's Pictures 11. Quincy Adams Sawyer 15.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Little Homestead March 16; good play; fair business. Moonshiner's Daughter 18; average performance to light house. Fortune Teller 20 pleased fine house. When Women Love 21; fair co.; medium house. Lord Chumley 27. Great Rogers 28-30. Daniel Sully (return) 31. Babes in Toyland 4.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Myers Stock co. 20-25 in repertoire; business good; pleased. Plays: At Cosy Corner, East Lynne, Black Hand, Beware of Men, Sign of the Four, Woman's Victory, Moonshiners, Man's Enemy, and On Stroke of Twelve.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. F. Driggs, mgr.): Heart of Texas March 9, 10; small houses; poor performances. Tyrone Band 16; fine concert; good attendance. Sam T. Jack's Burlesquers 18; good house; poor co. Isle of Spice 5. Human Hearts 14. Two Married Men 20.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. Y. Geyer, mgr.): Faust March 16; good performance and business. Great Rogers co. 20 pleased small house. Village Postmaster 24. Jerry from Kerry 4. When Women Love 5. Why Girls Go Wrong 7. Babes in Toyland 12. Black Crook, Jr., 26.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): At the Old Cross Roads March 20 pleased fair house. Jewel of Asia 21; fine performance; full house. Sho-Gun 25. W. B. Patton 27. Sherlock Holmes 30. Isle of Spice 1.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. W. Weylman, mgr.): Sam T. Jack's Burlesquers March 20; fair co. and business. Dvorak and Davidson Stock co. 23-25. Village Postmaster 29. Fortune Teller 30.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, mgrs.; M. B. Willoughby, lessee): Two Merry Tramps March 17; good performance; fair business. Rogers 23-25. Wayward Son 29. Geiger and Woods 4, 5. Jerry from Kerry 10. Albini 20-22.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Katzenjammer Kids March 18; fair co.; good business. Peggy from Paris 24. Gunner's Mate 25. 'Way Down East 27. Marie Wainwright in Twelfth Night 29. Burke-McCann co. 30-1.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): Chicago Stock co. March 20-25; good co.; S. R. O. Plays: Prince Otto, For Hearth and Home, Sealed Lips, and Parish Priest. Quincy Adams Sawyer 5. Factory Girl 7.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): Verna May co. March 16-18; fair co.; good business. Plays: Night in Chinatown, Sunset Mines, and The Danites. Katzenjammer Kids 23. U. T. C. 25. Sun's Minstrels 30. Sign of the Cross 6.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Two Merry Tramps March 15; poor performance; excellent business. Faust 17; performance fair; business good. Caught in the Web 20 pleased fair house.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; J. W. Gamble, local mgr.): Wife's Secret March 16; good business. At Risk of His Life 18; large and delighted audience. Gunner's Mate 22. 'Way Down East 24.

FRANKFORD.—EMPIRE (William B. Allen, mgr.): Emma Bunting co. March 13-18. Plays: Princess of Patches, Runaway Match, Little Devil, Winchester, Miss Sherlock Holmes, Buried Alive; business and co. good. Metropolitan Comedy co. 23-25.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Jewel of Asia March 18; good; pleased big house. Her Only Sin 20; good attraction and co.; poor house. Quincy Adams Sawyer 23. Frederick Warde and Kathryn Kidder in Salammbo 28.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Heart of Texas March 20; fair performance to poor business. Quincy Adams Sawyer 28. Burlesquers 30. For Fair Virginia 1.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Liberty Belles March 16; fair co. and business. Moonshiner's Daughter 20; fair co.; topheavy house. Burgomaster 21; satisfaction; big business. When Women Love 22.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): At Risk of His Life March 17; fair house. Katzenjammer Kids 20; topheavy house. Maid and Mummy 23. Black Crook, Jr., 27.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Sherlock Holmes March 17; fair house. Sky Farm pleased good audience 18. Fortune Teller 23; good business and production. Jewel of Asia 25. Burgomaster 27.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Black Crook Burlesque co. March 23. Sky Farm 24. Sergeant Kitty 25. Katzenjammer Kids 1.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Miss Bob White March 17; S. R. O.; pleased good audience. Quincy Adams Sawyer 29. Fortune Teller 10. Royal Slave 15.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Jewel of Asia March 16; good co.; pleased large audience. Her Only Sin 23. Quincy Adams Sawyer 27. Isle of Spice 7.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Wife's Secret March 20; good co.; pleased. 'Way Down East 23. Katzenjammer Kids 30. Sam T. Jack's Burlesque co. 1.

LOCK HAVEN.—OPERA HOUSE (J. H. Messina, mgr.): Miss Bob White March 15; large and pleased audience. Her Only Sin 22; satisfaction; small audience.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Miss Bob White March 20; fine performance; S. R. O.; box receipts, $718. Gus Sun's Minstrels 23.

MT. CARMEL.—THEATRE: Bunch of Keys March 16; fair co. and business. 'Way Down East 20; good co. and house. Burke-McCann 23-25. Sam T. Jack 27. Quincy Adams Sawyer 30.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Rogers March 15, 16; fair business; fair performances. Wayward Son 29. Jerry from Kerry 3.

RENOVO.—KANE'S THEATRE (Kane Brothers, mgrs.): Gus Sun's Minstrels March 25. Breezy Time 3. Fortune Teller 7.

MONESSEN.—OPERA HOUSE (Shuster and Barton, mgrs.): Village Postmaster March 21; packed house; poor co.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Little Outcast March 17 pleased fair business; good co. Country Girl 18; excellent attraction; good business. Dot Karroll co. 20-25 opened in A Night in Chinatown to packed house. Continued in Titled Outcast, Fatal Likeness, Heart of Virginia, Moths, and Moonshiners; pleased good houses. Isle of Spice (return) 27. Thou Shalt Not Kill 28. Sign of the Cross 30.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Local March 17. On Bridge at Midnight 20; fair house. Little Outcast 22; good business. Country Girl 23. Innocent Maids 24, 25. Isle of Spice 30. Wine, Woman and Song 31. Sign of the Cross 1. Ward and Vokes 3. Katherine Rober co. week 4.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): Myrkle-Harder Stock co. March 17; good business; co. pleased. Plays: Tide of Fortune, My Jim, Little Outcast 21; performance good; business fair. On the Yellowstone 28.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. March 20-26 in Celebrated Case; fair business; good co. Ticket of Leave Man 27.

RIVERPOINT.—THORTON'S OPERA HOUSE (J. H. Thornton, mgr.): Thou Shalt Not Kill March 20; fair performance; light house. On the Yellowstone 27.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (I. H. Greenewald, mgr.): William Bramwell in Captain Barrington March 16; small but delighted audience. Crescent Comedy co. opened for week 20 in Utah to S. R. O.; pleasing performance.==WOFFORD AUDITORIUM (J. A. Gamewell, mgr.): Everyman 16; S. R. O.; pleased.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Sambo Girl March 18 canceled. Alberta Gallatin 20 in Clean Slate; light business; poor play. Florence Davis 22. Lulu Glaser 27.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): William Bramwell in Captain Barrington March 15 pleased small house. Alberta Gallatin in A Clean Slate 17 pleased small house.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitman, mgr.): Volunteer Organist March 13; pleasing performance; fair business.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jecks, mgr.): Erin go Bragh (local) March 17; packed house; good performance. East Lynne; fair house and co. Happy Hooligan 20; S. R. O.; pleased. Sanford Dodge 24, 25.

TENNESSEE.

NASHVILLE.—VENDOME THEATRE (W. A. Sheetz, mgr.): Rogers Brothers in Paris March 15 pleased large audience. Viola Allen in Winter's Tale 20; delighted large audience. Lewis Morrison in Faust 22. John Drew 28. E. H. Sothern and Julia Marlowe 1.==BIJOU THEATRE (Allen Jenkins, mgr.): Sign of the Four 13-18 drew large and pleased audiences. Arizona 20-25 is pleasing well filled houses. For His Brother's Crime 27-1.==TABERNACLE THEATRE: Melba in concert 17, assisted by Signorina Sassoli, harpist; Ellison Van Hoose, tenor; C. H. Gilbert, baritone; Charles K. North, flute, and Miss Davies, pianist; highly enjoyed by very large audience.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): Florence Gale in As You Like It March 15; fair business. Viola Allen in Winter's Tale 21, 22 to splendid houses. John Drew 27.==BIJOU (Benjamin M. Stainback, mgr.): For His Brother's Crime March 20-25 drew well. Show Girl 27-3.==GRAND OPERA HOUSE (A. B. Morrison, mgr.): Suburban did good business March 20-25. Hopkins Stock co., supplemented by Kid McCoy, in Manly Art of Politics 27-3.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): John Drew in Duke of Killicrankie March 15 pleased good house. Walker Whiteside 20 canceled. Taylor Stock co. 21-25 canceled. Black Patti 22. Florence Davis 28. As You Like It 30. Sothern and Marlowe 31.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, mgr.): Runaways March 15 pleased large audience. Payton Sisters opened week 20, presenting Utah to full house. Julia Marlowe and E. H. Sothern 30. Wallace Stock co. 3—indefinite.

UNION CITY.—REYNOLDS OPERA HOUSE (J. C. Reynolds, mgr.): Richards and Pringle's Minstrels March 16; good co.; packed house. Si Plunkard 21; fair co.; full house. Romeo and Juliet 25.

COLUMBIA.—GRAND OPERA HOUSE (Ashby Wilkins, mgr.): Romeo and Juliet March 22; large audience; good co. De Pew-Burdette Stock co. 27-31.

MURFREESBORO.—CITIZENS' THEATRE (H. F. Willard, mgr.): Romeo and Juliet March 20; fair co.; good house.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Runaways March 17; excellent house and performance. Payton Sisters 27-1.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Roselle Knott in Cousin Kate March 11, 12; good co.; fine attendance. White Whittlesey 14, 15 in Soldiers of Fortune, Heartsease, and Second in Command; satisfactory; small attendance. Shore Acres 16; fair performance and attendance. Rudolph and Adolph 17, 18; poor attraction; fair business. Beauty and Beast 19, 20. Trip to Egypt 21, 22. Other Girl 23. Viola Allen 28. Chase-Lister co. 26-31.==EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Dark. Imperial Stock co. open engagement 19.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Florence Roberts in Zaza and Marta of the Lowlands pleased fair houses March 13, 14. Roselle Knott in Cousin Kate 15, 16; business satisfactory. Beauty and the Beast 17, 18; fine production; business poor, on account of bad weather. Shore Acres 20. Rudolph and Adolph 21. Other Girl 22. White Whittlesey 23-25.==EMPIRE THEATRE: Frank Rich Stock co. Michael Strogoff week 13-18.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Roselle Knott in Cousin Kate delighted large crowd March 13. Shore Acres did good business 15. White Whittlesey pleased good business 16-18.==ITEM: The State Legislature has again deferred action on the proposed Opera House Taxation bill until April 1.

WACO.—AUDITORIUM THEATRE (Jake Garfinkle, mgr.): Trip to Egypt March 13 pleased large house. Miller Brothers' Diorama 17, 18; interesting; business good. White Whittlesey 20-22.==ITEM: White Whittlesey will be the benefit attraction the

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last night of his engagement for Manager Jake Garfinkle. The advance sale is very heavy.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Sleeping Beauty and Beast March 15, 16; fair business and co. Hall's Musical co. 17 pleased poor attendance. Shore Acres 18, 19; fair attraction and business. Other Girl 21. Rudolph and Adolph 22. Viola Allen 25. White Whittlesey 26-28.

DALLAS.—THEATRE (George Anzy, mgr.): Rudolph and Adolph March 14; good business; co. fair. Trip to Egypt 16, 17 pleased topheavy house. Beauty and the Beast 21-23. Florence Roberts (return) 24, 25.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Rudolph and Adolph March 13; fair house; satisfactory performance. Trip to Egypt was presented 14, 15 by capable co. to well filled houses; pleased.

WAXAHACHIE.—OPERA HOUSE (V. H. Shelton, mgr.): Marriage of Kitty March 4; large and delighted audience. Rudolph and Adolph 15 to good business; pleased. Trip to Egypt 25.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Was She to Blame March 14; poor house; fair co. Trip to Egypt 18 pleased good audience.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, mgr.): Hills of California March 17; fair house. Other Girl 25.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Shore Acres March 17 pleased good house.

NACOGDOCHES.—OPERA HOUSE (Mayer and Schmidt, mgrs.): Peterson Entertainers March 13-18; satisfaction: good business.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Dark.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Margaret Anglin in Zira March 15; fair house; excellent co. Little Outcast 18, matinee and evening, pleased.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Dark week of March 13. Mahara's Minstrels 4. Human Hearts 13. Oscar Handler Stock co. week of 24.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Sunny South March 18; fair co. and house. Eben Holden 20; excellent co.; well received; receipts $497.35. Sign of the Cross 25. Hand That Wins 3. Herald Square co. 8. Show Girl 11. Human Hearts 12. Clara Turner co. 17-22.

BURLINGTON.—STRONG THEATRE (Cahn and Grant, lessees; Harry Thompson, res. mgr.): Jere McAuliffe March 16-18 pleased good business. Bennett-Moulton co. 20-25; fine business; satisfied. Sign of the Cross 27. Harcourt Comedy co. 28-31 (except 29). Kyrle Bellew 29.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): Peck's Bad Boy March 20; crowded house. Harcourt Comedy co. week 21; large houses. Plays: Man Without a Country, From Sire to Son, Heart of the Storm, Nevada, Sleeping City, True American Girl. Sign of Cross 29.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Human Hearts March 29.===LIBRARY HALL THEATRE (C. H. Prouty, mgr.): Harcourt Comedy co. closed 20; business good; co. strong. B. B. Vernon Stock co. 27-1.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Mummy and Humming Bird March 16; good audience; pleased. Sunny South to large house 20. Ragged Hero 3. Human Hearts 10. Show Girl 12. Isle of Spice 18. Busy Izzy May 3.

BRATTLEBORO.—AUDITORIUM THEATRE (George E. Fox, mgr.): Mummy and Humming Bird 18; fair house; appreciative audience. Bennett-Moulton co. 20-22. Plays: Daughter of the People, Fatal Coin, Belle of Virginia, and London Bank Mystery.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mg.): In Sunny South March 28. Hand That Wins 30.===KNIGHT OPERA HOUSE (Walter Metcalf, mgr.): Peck's Bad Boy 22.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Bennett-Moulton co. March 13-19; good co. and business. Sign of the Cross 24.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): House dark March 15-22. Eben Holden 30. Amherst College Senior Dramatics 31.

WOODSTOCK.—MUSIC HALL: Eben Holden March 21.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): The Volunteer Organist March 17; fair house; well pleased. 'Way Down East 18 pleased good house. Lulu Glaser in Madcap Princess 20; packed house; good business. Nance O'Neil in Magda 21, 22; fair houses and performance excellent. Rose Coghlan 23. William Bramwell in Captain Barrington 24. N. C. Goodwin in A Gilded Fool 27. De Wolf Hopper in Wang 28.===THE GRANBY (L. Joe Le Faucher, mgr.): Nancy Brown 20-25; well done by excellent co.; big business. Olympia Opera co. 27-1.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Sergeant Kitty March 15; co. and business good. 'Way Down East 16 played to S. R. O. W. H. Crane in Business Is Business 17, 18; excellent; business fair. Nance O'Neil in Magda 20; splendid co. to fair business. Lulu Glaser in Madcap Princess 21; co. and business good.===BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): Olympia Opera co. in El Capitan and Telephone Girl 20-25; poor co. to fair business. Mary Marble in Nancy Brown 27-1.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Sambo Girl March 13 pleased fair audience. Bertha Galland 15; excellent performance and business. W. H. Crane 16; very good performance and business. 'Way Down East 17; S. R. O.; pleased. Thomas Jefferson 18; good business; performance fair. Rose Coghlan 24. Captain Barrington 25. Runaways 28. De Wolf Hopper 29.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shultz, mgrs.): Sergeant Kitty March 17; S. R. O. Kersands' Minstrels 21; large audience; poor co. Thomas Jefferson in Rip Van Winkle 22; S. R. O.; excellent performance. Stonewall Brigade Band 23. Mabel Paige co. 27.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstien, mgr.): Olympia Opera co. in El Capitan and When Reuben Comes to Town March 16; good co. and business. Runaways 20 pleased good house. Rose Coghlan in Diplomacy 21; good performance to fair business.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.): 'Way Down East March 15; large and well pleased audience; co. and performance good. Bertha Galland 16 in Dorothy Vernon; fair house; satisfied.

WASHINGTON.

SPOKANE.—AUDITORIUM THEATRE (Harry C. Hayward, mgr.): Quo Vadis March 13-18; capable co.; good business.===SPOKANE THEATRE (Dan L. Weaver, mgr.): Creatore's Italian Band 18, 19; excellent programme; large attendance.

NORTH YAKIMA.—YAKIMA THEATRE (E. Fournier, mgr.): U. T. C. March 15; fair co. and business. Creston Clarke 28. Harry Beresford 5. Ole Olson 7.

EVERETT.—THEATRE (Edward C. Mony, mgr.): Creatore's Band March 14; fine; good house.===CENTRAL THEATRE (H. R. Willis, mgr.): Clara Mathes co. 13-18; fair houses.

TACOMA.—THEATRE (Calvin Heilig, mgr.): David Bispham in concert March 13; large house; delighted. Virginian 15; fine; S. R. O. Earl of Pawtucket 16; splendid business; pleased.

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): Virginian March 15; fine co. and business.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Professor Napoleon March 15, 16. Davis Brothers (assisted by locals); creditable performance to S. R. O. Marie Wainwright 17; light business. Two Orphans 18; good business. Wizard of Oz 20; good business. West's Minstrels 21; light business. Warde and Kidder 24. Babes in Toyland 25. Robert Mantell 29-1. Lord Chumley 3. Arizona 6. Mrs. Wiggs of Cabbage Patch 7.===GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Smart Set 16-18; S. R. O. Vaudeville 20-25 headed by Jessie Millward; fair business. Real Widow Brown 27-9. Keene (magician) 30-1.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Marie Wainwright in Twelfth Night March 16; good performance; fair house. Lord Chumley 4. Girl from Kay's 6. Louis Mann 7. Chinese Honeymoon 8. Winsome Winnie 14.===AUDITORIUM THEATRE (W. E. Kemery, mgr.): Bennett-Moulton co. 13-18; good business. Faust's Minstrels 30. Keane 7. Dvorak Stock co. 10-15.

HUNTINGTON.—THEATRE (C. C. Beeber, mgr.): Marie Wainwright in Twelfth Night March 15; satisfactory performance; good business. Devil's Auction 17; good business. For Fair Virginia, matinee and night, 18; good performance; profitable business. Bennett-Moulton co. week of 20. Wizard of Oz 27. Strollers 31.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Last Rose of Summer March 16 pleased small audience. Wizard of Oz 17; satisfied good house. Human Hearts 21; good co.; fair house. Marie Wainwright in Twelfth Night 25. Thomas Jefferson in Rip Van Winkle 27. Joseph Hart and Carrie De Mar in Mama's Papa 31 canceled.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (L. S. Hornor, mgr.): Wizard of Oz March 16; pleased; S. R. O. Human Hearts 18; fair performance and business. Devil's Auction 22. Thomas Jefferson in Rip Van Winkle 27. Joseph Hart and Carrie De Mar 31.

ST. MARYS.—AUDITORIUM (R. A. Flesher, mgr.): To Die at Dawn March 6; good; fair business. Last Rose of Summer 9; satisfaction; good business. Real Widow Brown 14, 15; two performances; pleased light house. Orphan's Prayer 27. Why Girls Go Wrong 29. Ted Faust Minstrels 31.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Faust's Minstrels March 16; fair house; performance good. Runaways 18; crowded house; performance fair. Rose Coghlan in Diplomacy 20; small audience; performance excellent.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): For Fair Virginia March 15; good business. Devil's Auction 18; good business. Billy Kersands' Minstrels 24. Wizard of Oz 25. Bennett-Moulton co. week of 27. The Storks 1.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Human Hearts March 16; large and enthusiastic house; performance and business good. Orphan's Prayer 30. Faust 3.

GRAFTON. — BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Wizard of Oz March 18 pleased S. R. O. Convict 311 (local) 22, 23. Record Stock co. 26-1.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): W. B. Patton in Last Rose of Summer March 15; good performance and business. Human Hearts 17 pleased good house. Faust 22.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Thomas Jefferson in Rip Van Winkle March 24 pleased large audience. Quincy Adams Sawyer 27. Wills Comedy co. 30-1.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (William Bethke, mgr.): The Strollers March 19; good house; satisfactory performance. Game Keeper 28. Ellery's Band 12.===NEUMAN'S NEW THEATRE (E. A. Neuman, mgr.): Fall Comedy co. in Lighthouse Robbery 19; good house and co. Hans Hanson 20; small house; pleased. Rodney Stock co. 26. Burglar's Sweetheart 2. U. T. C. 9. Creatore's Band 13. Herne's Pictures 16. Milwaukee German Theatre co. 23. Holy City 27. For Her Sake 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Tim Murphy in Two Men and a Girl and When a Man Marries March 16, 17 pleased fair houses. Strollers 20; fair house; moderately pleased. Checkers 21. Bonnie Brier Bush 22. Holty Tolty 24.===ITEM: E. William Helm, known to the profession as E. H. Calvert, of the Harry Davis Stock co., of Pittsburgh, is home on a visit.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Rodney Stock co. commenced week March 20 in Lost and Won and Father Vaughn. Game Keeper 6. Walter Pyre 8. Buster Brown 14. Missouri Girl 17. Howe's Pictures 18. Little Homestead 22. Aristocratic Tramp 24. Father Cleary 25. Fatal Wedding 29. Capital and Labor 30.

JANESVILLE.— MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Fayne Stock co. March 13-18; good business; clever co. Plays: Lighthouse Robbery, Buffalo Mystery, Dixie Girl, Czar's Domain, Jesse James, Curse of Cards. Checkers 20; good business. Strollers 21. Uncle Josh Spruceby 23. Holty Tolty 25.

ANTIGO.—NEW OPERA HOUSE (Max Hoffmann, mgr.): Donna Troy Stock co. March 13-18 in Desperate Crime, Wanted a Wife, Lighthouse Robbery, The Thirst for Gold, and Texas Ranger; poor co.; fair business. Yon Yonson 21 canceled. Fatal Wedding 24 canceled. Mahara's Minstrels 31.

KENOSHA. — RHODE OPERA HOUSE (Joe Rhode, mgr.): Winninger Brothers opened week's engagement March 19 in Little Gypsy, Cloverdale, Silent Witness, Reaping the Harvest, Sheridan Keene, Gold Digger, Simple Simon, Adrift in New York; good business; pleased.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Beach and Bowers' Minstrels March 15 pleased big business. Bonnie Brier Bush 21. David Harum 27. Paul Gilmore 30. Earl of Pawtucket 14. Winningers 9-15.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Alphonse and Gaston March 17 pleased full house. Merchant of Venice 20; good house; performance well received. David Harum 22. Donna Troy co. 27-1.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Fox River Amusement Co., March 17; splendid business; good co. U. T. C. 22. Mahara's Minstrels 23. Courtnay's Repertoire co. 24-26.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): U. T. C. March 15; satisfactory; good business. Yon Yonson 19; good co. and business. Sign of the Four 20; fine play; poor house.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): U. T. C. March 18 to S. R. O. Uncle Josh Spruceby 28. Isle of Spice 31. Game Keeper 2. His Highness the Bey 4.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Royal Neighbors (local) March 21 pleased good house. Burglar's Sweetheart 24 canceled. Game Keeper 29. Fool and His Money 1.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Tenderfoot March 14; crowded house; pleased. Ruined Life 19; house crowded. Sign of the Four 22.

WAUSAU.—GRAND THEATRE (C. S. Cone, mgr.): Holty Tolty March 15 pleased S. R. O. Fatal Wedding 17; good house.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Ruined Life March 17; good co.; fair house. U. T. C. 21.

NEENAH.—THEATRE (William C. Wing, mgr.): Howe's Pictures March 31. Mildred Holland 1. Victor's Band 7. Buster Brown 12.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Holty Tolty March 16 pleased big business. Ruined Life 30.

LA CROSSE.—THEATRE (J. Stras, mgr.): Holty Tolty March 17; good house; fair co.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Little Outcast March 23.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Little Outcast March 22.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Fiske Stock co. March 14-18 in Red River, Hazel Kirke, Breaking the Ban, Thisbe, Kathleen Mavourneen, and At the French Ball; good performances; business big. W. S. Harkins co. opened for an indefinite season 20 in A Stranger in a Strange Land to a full house; co. and performance fine. Mummy and Humming Bird 10, 11. Sheely-Young Stock 13-15. ===YORK THEATRE (R. J. Armstrong, mgr.): Dale's English Opera Singers March 14, 15 to good business; fine entertainment. Edward Terry in Sweet Lavender 23.

QUEBEC, QUE.—AUDITORIUM THEATRE: Cingalee March 15, 16 delighted two large audiences. Edward Terry drew good house 20 and pleased in Sweet Lavender. Same co. in The House of Burnside 21. Dale's English Opera co. 22-25. Bertha Galland in Dorothy Vernon 25-27. Merrit and Pritchard 29-1. Kennedy's Players 3-15.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): San Toy March 18; good attendance; satisfaction. Lord Chumley 2; light house; pleased. Kyrle Bellew in Raffles 23. May Yohe Vaudeville co. 25. Bertha Galland in Dorothy Vernon 4. Nat C. Goodwin 13. Wizard of Oz 19. J. H. Stoddart in Bonnie Brier Bush 21. Devil's Auction 25. Paderewski 27. Checkers 29. E. S. Willard May 4.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Hearts of Oak March 11; performance fair; house poor. Sky Farm 14; good performance; fair business. Lord Chumley 18; fair house and performance. Jane Corcoran in Pretty Peggy 21 played return date to good house. Sweet Clover 29.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): May Yohe co. March 18 pleased two fair houses. San Toy 23. Kyrle Bellew in Raffles 25. Dale's English Opera Singers 27. Dorothy Vernon of Haddon Hall 31. Dora Thorne 1. Girl of the Streets 6. Charles Hawtrey in Message from Mars 12.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Kennedy Players March 20-25; excellent co. and business. Plays: Octoroon, Midnight Express, Two Jolly Tramps, East Lynne, Boy from Bowery, Another Man's Wife, Tom Sawyer. J. H. Stoddart in Bonnie Brier Bush 6.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Jane Corcoran March 20 (return engagement) in Pretty Peggy; good house. San Toy 24, 25. Kyrle Bellew 27, 28.===GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Dora Thorne 27-29.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Adelaide Thurston in Polly Primrose March 16 pleased big business. Jane Corcoran and Andrew Robson in Pretty Peggy (return) 25.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Lord Chumley March 17 canceled. Marks Brothers 27-1. Bonnie Brier Bush 10.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hitchcroft, mgrs.): Maloney's Wedding Day March 17 pleased good house. Hooligan's Troubles 21; small house.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Lord Chumley March 15, performance excellent; fair houses. Bonnie Brier Bush 10.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Lord Chumley March 22; fair performance and business. J. H. Stoddart 1.

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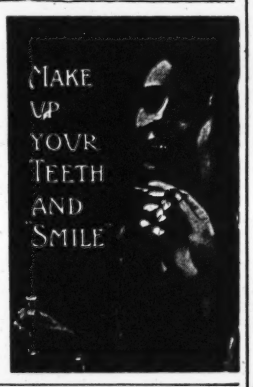

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